

**String Quartet V:
Drum Stick Quartet
in
Polytempic Polymicrotonality**

Peter Thoegersen

2018

Legend

Please use jazz 7a size drum sticks with wood tip for all *col legno* drum stick sections in this work. It is best to play very close to the bridge, where the string tension is greatest, for the buzz roll effect.

For the *pizzicato* sections, please use the two or three finger suggestions in order to accommodate the quicker rhythms required. Thumb is also suggested for sections requiring two, or more, voices within the part.

For sections implying four-voice polyrhythmic textures, please make the attack at the expense of the duration, or sustain, in order for the illusion of the four voices implied, while maintaining a semblance of some of the sustained notes in question.

Microtones

All microtones in this work will be delineated in this legend and assigned standard common practice accidentals. Since there are 35 usable pitch designations in common practice notation, and since there is no universal standard protocol for microtonal notation, it is most expedient and practical to just use what we have. All pitch designations will be in cents.

Violin I

9 Tet

C = 1/1
Db = 133
Eb = 266
E = 400
F = 533
G = 666
Ab = 800
A = 933
B = 1066

21 Tet

C = 1/1
C# = 57
Db = 114
Cx = 171
D = 228
D# = 286
Eb = 343
E = 400
E# = 457
F = 514
F# = 571
Gb = 628
Fx = 685
G = 742
G# = 800
Ab = 857
A = 914
A# = 971
Bb = 1028
B = 1085
B# = 1142

Violin II

8 Tet

C = 1/1
C#(Db) = 150
Eb(D#) = 300
E#(Fb) = 450
F#(Gb) = 600
G = 750
A = 900
Bb = 1050

20 Tet

C = 1/1
C# = 60
Db = 120
D = 180
D# = 240
Eb = 300
E = 360
Fb = 420
E# = 480
F = 540
F# = 600
Gb = 660
G = 720
G# = 780
Ab = 840
A = 900
A# = 960
Bb = 1020
B = 1080
B# = 1140

Viola

7 Tet

C = 1/1
D = 171
Eb = 343
F = 514
G = 686
Ab = 857
Bb = 1029

18 Tet

C = 1/1
C# = 67
Db = 133
D = 200
D# = 267
Eb = 333
E = 400
E# = 467
F = 533
F# = 600
Gb = 667
G = 733
G# = 800
Ab = 867
A = 933
A# = 1000
Bb = 1067
B = 1133

Cello

5 Tet-10 Tet

C = 1/1

Db = 120

D#/Eb = 240

E = 360

F = 480

F# = 600

G = 720

Ab = 840

A#/Bb = 960

B = 1080

17 Tet

C = 1/1

C# = 70

Db = 141

D = 211

D# = 282

Eb = 353

E = 423

F = 494

F# = 564

Gb = 635

G = 705

G# = 776

Ab = 847

A = 917

A# = 988

Bb = 1058

B = 1129

String Quartet #5

NO VIBRATO

Drumstick Quartet

Peter Thoegersen

Open strings and 9 Tet *sul pont*

Largo ♩. = 58

Violin I
9tet > 21tet

sul G *1/1* *Open* *Natural Harmonic* *sul D* +33

fff *mf* *mp* *f* *ff*

col legno batutto con drumstick
sul pont
use drumstick close to bridge

strike open string w drumstick while stopping string for harmonic

(♩. = ♩) *L'istesso*

00:10.3 00:22.8

Vln.

Open *mf* *f* *ff* *mf* *mp* *p* *ff* *fz*

Lento
♩ = 60

00:35.2

Vln.

f *mp* *p*

sul tasto

arco *espress.*

00:41.2

Vln.

mf *mp* *p* *mf* *f*

00:47.2

Vln.

f *pp* *mp*

00:53.2

Vln.

p *mp*

00:59.2

Vln.

decelerando

mp *p* *ppp*

01:05.2

Vln.

ord.

2"

01:07.2

a tempo

pp *ff* *pp*

01:15.2

Vln.

ff *mf* *fz*

01:23.2

Vln.

mp *mf*

01:31.2

Vln.

f *sffz* *mf* *mp* *p*

trill any note

01:39.2

Vln.

mf *f* *ff*

01:47.2

Vln.

mf *mp*

01:55.2

Vln.

ffff *ffff* *f*

sul pont

02:03.2

Vln.

mp *p*

02:07.2

Vln.

p *mf* *sfz*

02:11.2

Vln.

f

02:15.2

Vln.

mp *mf*

02:19.2

Vln.

sfz *pp* *sfz*

02:23.2

Vln.

f *mf*

Largo ♩ = 40

02:27.2

Vln.

mp *mf* *ff* *p* *pp*

02:42.2

Vln.

p *pp* *mp* *ppp* *ff*

02:57.2

Vln.

ff *sffz* *fz* *mp*

03:12.2

Vln.

f *pp* *p* *f*

8va -----

Vln. 03:27.2

mf *fz* *p* *fz* *sfz* *mf* *ff* *fz* *fff*

88:80

Vln. 03:42.2

portato

sul pont -----

f *mf* *mp* *p* *fff* *ppp*

10

04:03.2

Vln. 04:24.2

p *mp* *pp* *mf* *fz* *ff* *fff* *f* *sfz*

Vln. 04:45.2

ord.

ffff *f* *mp* *fz* *sfz* *sffz* *mp* *ff*

Vln. 05:06.2

espress.

accel.

fff

7 6 3 7

Largo

(♩ = ♩. = c. 45-50)

Vln. 05:27.2

ppp *fff* *mf* *mp* *tr*

Vln. 05:31.0 05:34.8

mf *p* *sffz* *f* *sffz* *mp* *arco* *pizz.*

Vln. 05:37.8 05:40.8

f *mf* *fz* *subito p* *mf* *ff* *pp* *p*

Vln. 05:43.8 05:46.7

ffff *pp*

use any harmonic node that fits
rit. -----

Moderato

♩ = 116

Vln. 05:49.7 05:52.3

mf *fff*

Vln. *05:54.9* *05:57.5* *sul pont* *light bow pressure--squeaky*

f *p* *pp* *ffff* *mf*

Andante

Vln. *06:00.1* *06:02.7* *ord.* *06:04.4*

mp *p* *mp* *fz*

Vln. *06:06.1*

ffff *mf* *fz* *p* *sfz*

Vln. *06:14.7* *13:8* *14:8* *16:24*

fz *f* *mf*

Vln. *06:23.2*

mf *f*

06:31.8

Vln.

ffff *mp* *pp* *fz*

06:40.4

Vln.

mp *pppp* *pp* 10:8

06:48.9

Vln.

fz *sf* *fff* 7:4

use any harmonic node that fits

06:57.5

Vln.

f *p* *ff* *p* *ff* *p* *mp* 14:24

07:06.1

Vln.

pppp *mp* 14:24

Moderato

Vln. 07:14.7 $\text{♩} = 116$ 10:8

mp *ffff* *p*

Vln. 07:23.5 10:8 14:8 5:4

mf *fz* *p* *fp* *fz* *fz* *p* *ff*

Vln. 07:32.2 15:8

fff *ff*

Vln. 07:41.0 5:4

fff *pp* *fff*

Vln. 07:49.8 13:8 15:8 3:2 6:4

f *p* *ff* *mf*

07:58.6

Vln.

fff

15:8

08:07.4

Vln.

mp

sfz

fz

13:8

sfz

08:16.2

Vln.

f

5:4

15:8

11:8

10:8

fff

08:25.0

Vln.

p

fff

mp

pp

mf

sul A open

sul tasto

ord.

10:8

11:8

15:8

08:33.8

Vln.

mf

fff

ff

13:8

11:8

08:42.6

Vln.

f *mf* *p* *ffff* 12:8

Grave

08:51.4

Vln.

fff *mp*

portato

08:59.4

Vln.

p *ff*

09:07.4

Vln.

pp fz *sfz* *fp* *fff* *mp*

09:15.4

Vln.

p *ffff* *p* *mp* *sfz* 15:8 *pizz.*

arco

09:23.4

Vln.

mf *mp* *f*

09:31.4

Vln.

p *fz* 13:8

09:39.4

Vln.

p *fff* *fz* *pp* *sffz*

13:8 3:2

09:47.4

Vln.

ff *f* *mp*

09:55.4

Vln.

mf *fff* *ff* *f*

10:03.4

Vln. *mf* *fff* *mp* *sffz* *ff*

Vln. *fff* *ff* *f* *ffff*

Vln. *pp* *p* *ff*

Vln. *fff*

Vln. *fff* *ff*

10:11.4 10:19.4 10:27.4 10:35.4 10:43.4 10:51.4 11:07.4 11:15.4 11:23.4

15:8

Vln. 11:31.4 11:39.4 *al niente*

f *ffff*

sul G D A

Moderato (♩ = c. 108)

col legno batutto con drumstick

"ricochet" drumstick on string

Vln. 11:47.4 11:49.6

use drumstick *gliss* *5:4* *5:4*

ff

Vln. 11:51.8 11:54.1

fff

7:4 *7:4*

Vln. 11:56.3 11:58.5

fff *ff*

7:4 *6:2*

Largo ♩ = 58

arco
ord.

Vln. 12:00.7 12:02.9

fff *mf*

9:8 *15/16*

Vln. 12:08.1 12:13.3 15:8

fff *mf* *fz* *sfz*

Vln. 12:18.5

fff *mp* *fz*

Vln. 12:23.6 12:28.8

mf *mp* *ff* *fp*

Vln. 12:33.10 12:39.1

f *mp* *fff* *sfz* *fz*

Allegro (M.M. ♩ = c. 120)

Vln. 12:44.3 12:49.5 *agitato*

mf *fff* *mf*

Vln. 12:51.10 *ff* *fff* *mp*

Vln. 12:54.5 *fff* *fff* 12:56.10

Vln. 12:59.5 *ff* *fz* *sfz* *fffz* *mp* 13:01.10 13:04.5 11:8

Vln. 13:06.10 *mf* *f* *mp* *mf* *f* 13:09.5 *sul pont* *Lento* $\text{♩} = 60$

Vln. 13:13.5 *ff* *p* 13:18.5 *light squeaky bow over bridge*

Vln. *pizz.* *mf* *f*

13:23.5 13:28.5

Vln. *ff* *f* *ff* *sul D e A*

13:33.5 13:38.5

tremolo a la chitarra

Vln. *mf* *fz*

13:43.5 13:48.5

6:4

Vln. *mf* *ffz*

13:53.5 13:58.5

tremolo a la chitarra

7:4

Vln. *fff* *mp* *fff*

14:03.5 14:08.5

tremolo a la chitarra

Vln. *pizz.* *mf* *7:4* *14:13.5* *14:18.5* *Rasgueado* *fff* *14:28.5*

Vln. *mf* *14:23.5* *3:2* *fff* *f* *fz* *mf*

Vln. *ff* *14:33.5* *fff* *ff* *fz* *14:38.5*

Vln. *f* *14:43.5* *ff* *mf* *7:4* *fz* *ff* *14:48.5* *sul A e E*

Vln. *f* *14:53.5* *ff* *14:58.5*

Vln. 15:03.5 15:08.5

mp *f*

Rasgueado -----

Vln. 15:13.5 15:18.5

ffff *sfz*

25:20

slap strings hard on finger board

staccatissimo-spiccato

Vln. 15:23.5 15:28.5

arco *mp* *mf* *p* *p*

sul D e A

7:4

Vln. 15:33.5 15:38.5

mf *mp* *p* *pp*

6:4

secco

Vln. 15:43.5 15:48.5

mf *mp* *f* *mp* *p*

Vln. 15:53.5 15:58.5

mp *mf* *f* *fz* 7:4

Vln. 16:03.5 16:08.5

f *ff* *mf* *mp* *fz* 7:4 5:4

Vln. 16:13.5 16:18.5

sfz *f* *mf* *mp* *ff* *f* *mf* 7:4 6:4 7:4

Vln. 16:23.5 16:28.5

mf *fz* *sfz* *f* *fz* *mp* 6:4

Vln. 16:33.5 16:38.5 *8va*

ffff *mp* *p* *pp* *mp*

8^{va} -----

16:43.5 *sul A*

Vln. *mf* *f* *mp* *ffff*

16:48.5

16:53.5

Vln. *p* *al niente*

16:58.5 *sul tasto*

Adagio ♩ = 76

17:07.6

Vln. *mp* *mf*

17:16.3

17:24.10

Vln. *p* *f* *p* *pp* *mp*

17:33.7

ord.

17:42.3 *sul G e D*

Vln. *ff* *fff* *f* *mf* *f* *mp*

17:51.0

sul G e D 17:59.7 *sul G D A* 18:08.4 *sul G e D* *sul G D A together* Open

Vln.

Open

mp *f* *ffff*

18:17.1 *sul G D A* 18:25.8 *sul G D A* Open

Vln.

p *mf* *mp* *f* *mp* *mf* *f*

sul G D A 18:34.4 18:43.1

Vln.

ff *fff* *f* *ffff*

use any string combination that works 18:51.8 19:00.5 *sul G D A*

Vln.

ffff *f*

use any string combination that works 19:09.2 19:17.9 *sul G D A*

Vln.

fff *mf* *ff* *f* *ffff*

*keep ostinato going even during arpeggiation**sul G D A*

19:33.7

19:26.5

Open

Open

sul G e D

Vln.

fff *ff* *ffff*

sul G D A

19:40.8

19:47.9

Vln.

f *mp* *fz*

19:54.10

20:02.1

Vln.

ff *p*

20:09.2

sul G e D

20:16.3

Vln.

mp *fff* *f* *mf* *ff* *sul G e D*

20:23.4

20:30.5

Vln.

sffz *mf* *fff* *f* *mp* *ff* *mp*

keep ostinato going even during arpeggiation

Vln. 20:37.6 20:44.7

mf *fff* *mp* *sfz*

Vln. 20:51.8 20:57.3

sul G e D *sul D e A* *sul G e D*

p *mf* *ffff*

Vln. 21:02.9 21:08.4

pizz.

mf *fz* *sfz* *fff*

Vln. 21:13.9 21:19.4

ff *ffff*

Vln. 21:24.10 21:30.5

21tet

fff *ffff*

flautando
sul tasto
arco

21:36.0 21:41.5

Vln.

p *ppp*

ord.

21:47.1 21:52.6

Vln.

ff *ffff*

sul pont

21:58.1

Vln.

f

Largo ♩ = 40

ord.
detache

22:03.6 21:16 22:09.6

Vln. 2ltet

mf *f*

sul D e A

22:15.7

Vln.

mp *mf* *f* *ff*

Vln. 22:21.7

fff

Vln. 22:27.7

ff

Vln. 22:33.7

mf *mp*

Vln. 22:39.7

p *sfz* *sf*

Vln. 22:45.7 22:51.7

fff *fz* *sfz* *fz* *mp* *mf* *f*

22:57.7

Vln.

f

23:03.7

Vln.

fff

ff

23:09.7

Vln.

ff

p

pp

fff

23:15.7

Vln.

f

23:21.7

Vln.

mf

p

mp

23:27.7

Vln.

f

23:33.7

Vln.

fff

ff <

f <

23:39.7

Vln.

ffff <

p <

pp <

23:45.7

Vln.

f

ff

23:51.7

Vln.

p

ffff

f

5:4

tr

23:57.7

Vln.

pppp

24:03.7

Vln.

pp *f* *fff*

6:4 7:4

24:09.7

Vln.

ffff *ff*

6:4

24:15.7

Vln.

fff

24:21.7

Vln.

mf *mp* *fz*

Vln. 24:27.7

mp 6:4 3:2

Vln. 24:33.7

mf 6:4

Vln. 24:39.7

f 5:4

Vln. 24:45.7

p 7:4

Vln. 24:51.7

pp 7:4

Vln. 24:57.7

fff

Vln. 25:03.7

ff *f*

Vln. 25:09.7

fff *f*

Vln. 25:15.7

ff

Vln. 25:21.7

fff *ff* *mf*

6:4 5:4

25:27.7

Vln.

mf *f* *sfz* *mf*

25:33.7

Vln.

f 5:4 *fff*

25:39.7

Vln.

pppp *fff*

25:45.7

Vln.

p 5:4 *fff*

25:51.7

Vln.

f 5:4 *fff*

25:57.7

Vln.

ffff

3:2

26:03.7

Vln.

fp *fp* *fp* *pp* *fff* *ff*

5:4

3:2

26:09.7

Vln.

f *mf*

3:2

7:4

7:4

26:15.7

Vln.

fff *f*

7:4

26:21.7

Vln.

ffff *f*

7:4

26:27.7

Vln.

ffff *pp*

26:33.7

Vln.

mp *f* *sfz fff*

26:39.7

Vln.

ffff *ffff* *pppp* *mf*

26:45.7

Vln.

f *mf*

26:51.7

Vln.

mf *f* *mp*

27:03.7

Vln.

The musical score for 'The Rose Tree' is presented in a single system. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is '3/4'. The score is divided into three measures. The first measure contains a half note G4 (quarter rest), a quarter note A4 (quarter rest), and a quarter note B4 (quarter rest). The second measure contains a half note C5 (quarter rest), a quarter note D5 (quarter rest), and a quarter note E5 (quarter rest). The third measure contains a half note F5 (quarter rest), a quarter note G5 (quarter rest), and a quarter note A5 (quarter rest). The score concludes with a double bar line. The dynamic markings are *mf* for the first measure, *f* for the second measure, and *p* for the third measure. The tempo marking 'Andante' is placed above the first measure. The time signature '3/4' is placed below the first measure. The key signature is indicated by a flat symbol on the B line. The score is written in a standard musical notation style with a treble clef and a key signature of one flat. The tempo is marked 'Andante' and the time signature is '3/4'. The score is divided into three measures. The first measure contains a half note G4 (quarter rest), a quarter note A4 (quarter rest), and a quarter note B4 (quarter rest). The second measure contains a half note C5 (quarter rest), a quarter note D5 (quarter rest), and a quarter note E5 (quarter rest). The third measure contains a half note F5 (quarter rest), a quarter note G5 (quarter rest), and a quarter note A5 (quarter rest). The score concludes with a double bar line. The dynamic markings are *mf* for the first measure, *f* for the second measure, and *p* for the third measure. The tempo marking 'Andante' is placed above the first measure. The time signature '3/4' is placed below the first measure. The key signature is indicated by a flat symbol on the B line. The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

String Quartet 5

NO VIBRATO

Drumstick Quartet

Peter Thoegersen

Presto ♩ = 180

Con sord.

Violin II
8tet > 20tet

Violin II 8tet > 20tet

00:01.0 00:02.0

mp *mf* *fff*

00:03.0 00:04.0 00:05.0

Vln. *p* *mf* *mp*

00:06.0 00:07.0 00:08.0

Vln. *p* *mf* *mp* *mf*

00:09.0 00:10.0 00:11.0

Vln. *mf* *mp* *p*

00:12.0 00:13.0 00:14.0

Vln. *mf* *pp*

00:15.0 00:16.0 00:17.0 00:18.0

Vln. *f* *p* *mf* *mp*

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Detailed description: This is a musical score for Violin II, measures 1 to 18. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is Presto (180 beats per minute) and the performance instruction is 'Con sord.' (with mutes). The score is divided into measures, with time stamps in boxes above the staff. The dynamics range from *fff* (fortississimo) to *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 5, 6). The copyright year is 2018.

Vln. *mf* *mp* *mf*

00:19.0 00:20.0 00:21.0 00:22.0 00:23.0 00:24.0

3 5 7

trill any note you wish

Vln. *mp* *mf*

00:25.0 00:26.0 00:27.0 00:28.0

7 5 7 7 7

Vln. *pp* *p* *fz*

00:29.0 00:30.0 00:31.0

5

Vln. *mf* *mp* *mf*

00:32.0 00:33.0 00:34.0

7 3

Vln. *mp*

00:35.0 00:36.0 00:37.0

5

Vln. *mf* *f* *mf*

00:38.0 00:39.0 00:40.0

gliss.

00:41.0 00:42.0 00:43.0

Vln.

mp *mf*

00:44.0 00:45.0 00:46.0

Vln.

p *mf* *mp*

00:47.0 00:48.0 00:49.0

Vln.

f *mp*

00:50.0 00:51.0 00:52.0

Vln.

p

00:53.0 00:54.0 00:55.0

Vln.

mf

00:56.0 00:57.0 00:58.0

Vln.

p

00:59.0 01:00.0 01:01.0 01:02.0

Vln. *mf*⁶ *mp* 3

01:03.0 01:04.0 01:05.0 01:06.0 01:07.0

Vln. *f* 7 5 *mf* *fff* *fff*

01:08.0 01:09.0 01:10.0

Vln. *mf* 3

01:11.0 01:12.0 01:13.0

Vln. *fff* *p* 3 *mf*

01:14.0 01:15.0 01:16.0 01:17.0

Vln. *mf*

01:18.0 01:19.0 01:20.0

Vln. *mp* 3

Vln. 01:21.0 01:22.0 01:23.0

mp *mf* 3

Vln. 01:24.0 01:27.6

Senza sord.
Largo ♩ = 50

ffff *fff* 3 3

Vln. 01:31.2 01:34.8

ff *mp* 3

Vln. 01:38.4 01:42.0

f *fff* 3 7

Vln. 01:45.6 01:49.2

ff *f* 3

Vln. 01:52.8 01:56.4

fff 3 3

02:00.0 02:03.6

Vln.

sfz *f*

3

02:07.2 02:10.8

Vln.

mf

3

02:14.4 02:18.0

Vln.

ff

02:21.6 02:25.2

Vln.

ffff *sfz*

02:28.8 02:32.4

Vln.

ffff

02:36.0 02:39.6

Vln.

fff

3

02:43.2

Vln.

ff

02:46.8

f

02:50.4

Vln.

mf

mp

3

02:57.6

Vln.

p

fff

3

03:04.8

Vln.

ffff

03:08.4

03:12.0

Vln.

ffff

3

3

3

a tempo
Con sord.

03:15.6

Vln.

mf

03:16.6

03:17.6

3

3

03:18.6 03:19.6 03:20.6

Vln. *mp*

03:21.6 03:22.6 03:23.6

Vln. *mf*

03:24.6 03:25.6 03:26.6

Vln. *p* *mf*

03:27.6 03:28.6 03:29.6

Vln. *p*

03:30.6 03:31.6 03:32.6

Vln. *mf*

03:33.6 03:34.6 03:35.6

Vln. *fff* *mp*

This musical score for Violin 1 consists of six systems of music. Each system begins with a measure number in a box. The notation is in treble clef with a key signature of one flat (Bb). The first system (measures 18.6-20.6) features a melodic line with a triplet in measure 19.6 and a triplet in measure 20.6, with a dynamic of *mp*. The second system (measures 21.6-23.6) starts with a triplet in measure 21.6 and a triplet in measure 23.6, with a dynamic of *mf*. The third system (measures 24.6-26.6) begins with a triplet in measure 24.6 and a triplet in measure 26.6, with dynamics of *p* and *mf* respectively. The fourth system (measures 27.6-29.6) starts with a triplet in measure 27.6 and a triplet in measure 29.6, with a dynamic of *p*. The fifth system (measures 30.6-32.6) features a triplet in measure 32.6 and a triplet in measure 32.6, with a dynamic of *mf*. The sixth system (measures 33.6-35.6) begins with a triplet in measure 33.6 and a triplet in measure 35.6, with dynamics of *fff* and *mp* respectively. The score includes various musical notations such as slurs, ties, and accidentals.

Vln. 03:36.6 03:37.6 03:38.6

fz *sfz*

Vln. 03:39.6 03:40.6 03:41.6

sffz

Vln. 03:42.6 03:43.6 03:44.6

p *ff* *mf*

Vln. 03:45.6 03:46.6 03:47.6 *sul G D A*
A open

f *mf* *fz* *ff*

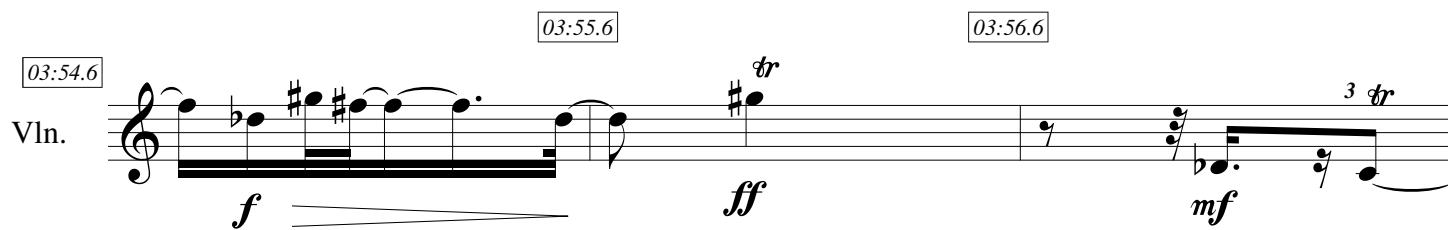
Vln. 03:48.6 03:49.6 03:50.6

fff *mf*

Vln. 03:51.6 03:52.6 03:53.6

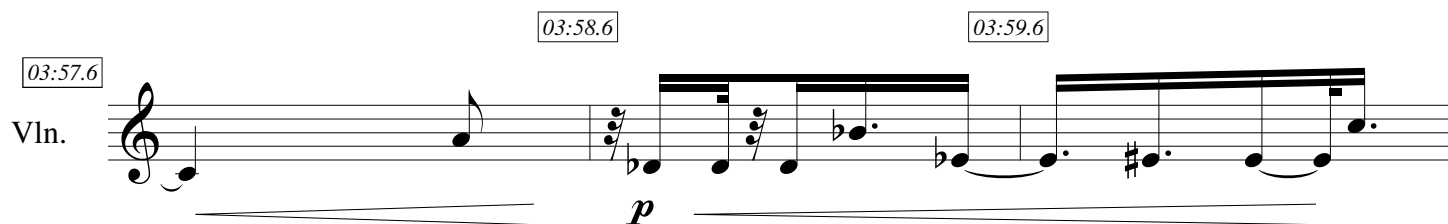
p

Vln. 03:54.6 03:55.6 03:56.6




f *ff* *mf*

Vln. 03:57.6 03:58.6 03:59.6



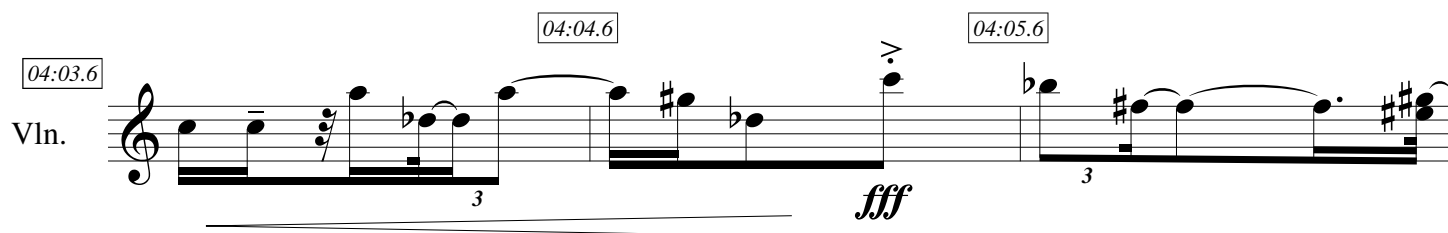
p

Vln. 04:00.6 04:01.6 04:02.6



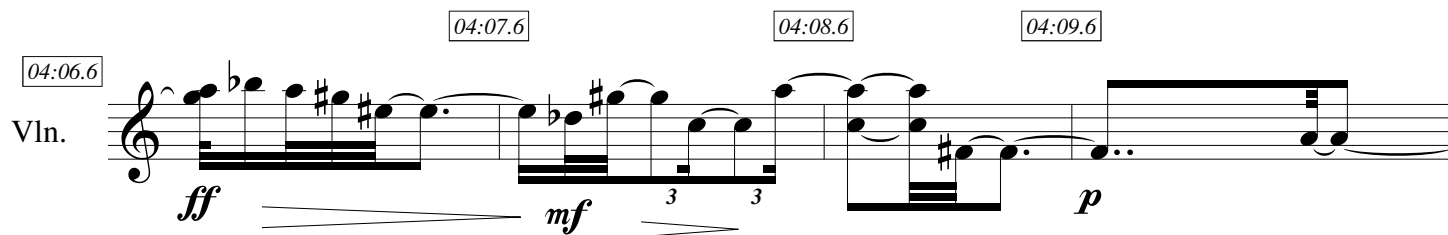
mf *f*

Vln. 04:03.6 04:04.6 04:05.6



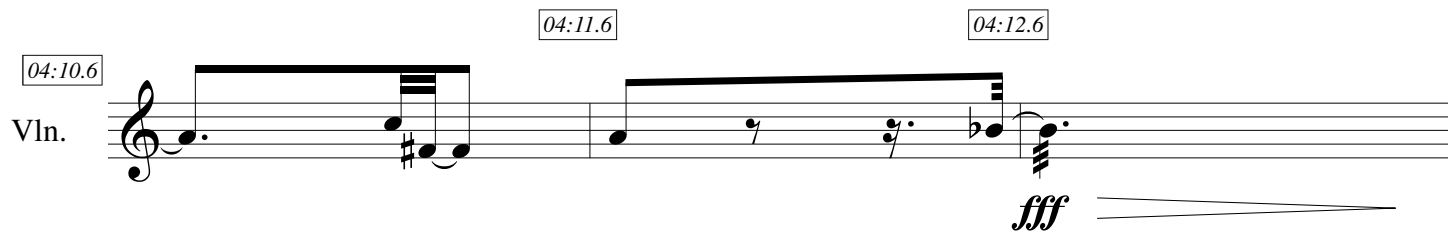
fff

Vln. 04:06.6 04:07.6 04:08.6 04:09.6



ff *mf* *p*

Vln. 04:10.6 04:11.6 04:12.6



fff

04:13.6 04:14.6 04:15.6 04:16.6

Vln. *mp* *mf*

04:17.6 04:18.6 04:19.6

Vln. *f* 3

04:20.6 04:21.6 04:22.6

Vln. *mp* *p*

04:23.6 04:24.6 04:25.6

Vln. *mp* *f*

04:26.6 04:27.6 04:28.6

Vln. 3 *f* 3 3

04:29.6 04:30.6 04:31.6

Vln. 3 *mf* *ff* 3

04:32.6 04:33.6 04:34.6

Vln.

sfz

04:35.6 04:36.6 04:37.6

Vln.

ff *fff*

04:38.6 04:39.6 04:40.6

Vln.

mf 3

04:41.6 04:42.6 04:43.6

Vln.

f 3

04:44.6 04:45.6 04:46.6

Vln.

mf 3

04:47.6 04:48.6 04:49.6

Vln.

mp 3

Vln. 04:50.6 04:51.6 04:52.6

ffff 3

Violin staff 1: Treble clef, key signature of one flat. Measures 04:50.6 to 04:52.6. Dynamics: *ffff*. A triplet of eighth notes is marked with a '3'.

Vln. 04:53.6 04:54.6 04:55.6

ffff

Violin staff 2: Treble clef, key signature of one flat. Measures 04:53.6 to 04:55.6. Dynamics: *ffff*.

Vln. 04:56.6 04:57.6 04:58.6

mf 3

Violin staff 3: Treble clef, key signature of one flat. Measures 04:56.6 to 04:58.6. Dynamics: *mf*. A triplet of eighth notes is marked with a '3'.

Vln. 04:59.6 05:00.6 05:01.6

ff mf 3 3

Violin staff 4: Treble clef, key signature of one flat. Measures 04:59.6 to 05:01.6. Dynamics: *ff* to *mf*. Two triplet markings are present, each with a '3'.

Vln. 05:02.6 05:03.6 05:04.6

ff 3

Violin staff 5: Treble clef, key signature of one flat. Measures 05:02.6 to 05:04.6. Dynamics: *ff*. A triplet marking is present with a '3'.

Vln. 05:05.6 05:06.6 05:07.6

mf f

Violin staff 6: Treble clef, key signature of one flat. Measures 05:05.6 to 05:07.6. Dynamics: *mf* to *f*.

Vln. 05:08.6 05:09.6 05:10.6

mp 3 *mf*

Vln. 05:11.6 05:12.6 05:13.6

f *mp* 3

Vln. 05:14.6 05:15.6 05:16.6

Vln. 05:17.6 05:18.6 05:19.6

3 *fff* 3 *f*

Vln. 05:20.6 05:21.6 05:22.6

ff *ff* 3

Vln. 05:23.6 05:24.6 05:25.6

3 *ff*

Vln. 05:26.6 05:27.6 05:28.6 *fff*

Vln. 05:29.6 05:30.6 05:31.6 *ffff*

Vln. 05:32.6 05:33.6 05:34.6 *sffz*

Vln. 05:35.6 05:36.6 05:37.6 *f* *ff*

Vln. 05:38.6 05:39.6 05:40.6 *mf*

Vln. 05:41.6 05:42.6 05:43.6 *f* *ff*

05:44.6 05:45.6 05:46.6 05:47.6

Vln. *fff*

05:48.6 05:49.6 05:50.6

Vln. *f* *mp*

05:51.6 05:52.6 05:53.6

Vln. *mf* *mp* *p* 5:3

05:54.6 05:55.6 05:56.6

Vln. *mf* *mp* *p*

05:57.6 05:58.6 05:59.6

Vln. *mp* *p* *mf* 5:3

06:00.6 06:01.6 06:02.6

Vln. *mp* 3 3 3

06:03.6 06:04.6 06:05.6

Vln. *mp*

06:06.6 06:07.6 06:08.6

Vln. *mf* *sfz*

06:09.6 06:10.6 06:11.6

Vln. *mf* *ff*

06:12.6 06:13.6 06:14.6

Vln. *mf* *mp*

06:15.6 06:16.6 06:17.6 06:18.6

Vln. *mf* *f* *fff*

sul D A E *sul G D A*

06:19.6 06:20.6

Vln. *fff* *ff*

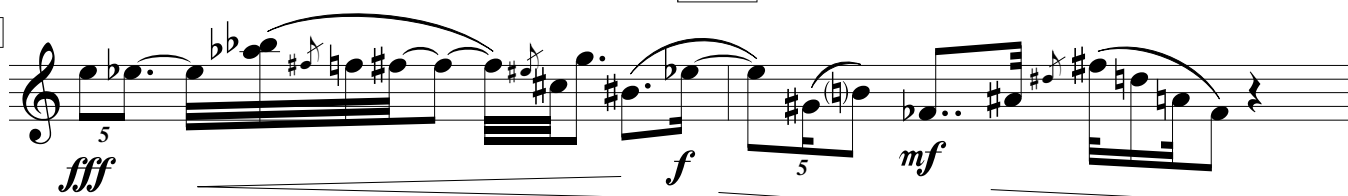
Grave *Senza sord.*

20 tet

06:44.6

06:32.6

Vln.



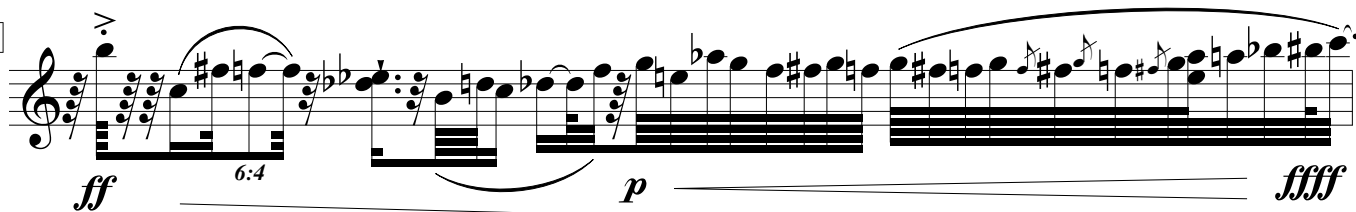
06:56.6

Vln.



07:20.6

Vln.



07:32.6

Vln.



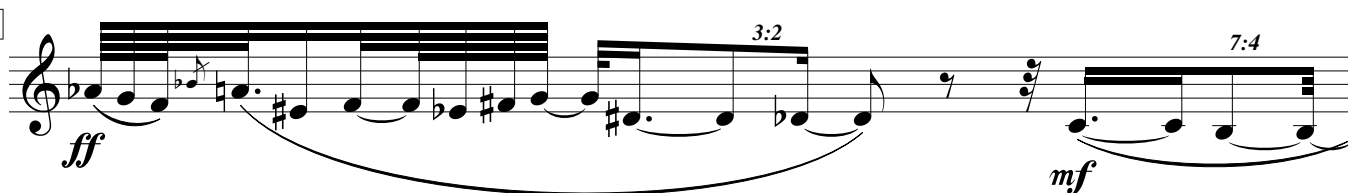
07:44.6

Vln.



07:56.6

Vln.



08:08.6

Vln. *mf* *mp* 6:4 7:4

08:20.6

Vln. *f* 6:4 *fff* *agitato*

08:32.6

Vln. *ffff* 7:4 *f* *mp* *fz*

08:44.6

Vln. *f* *ff*

08:56.6

Vln. *mf* 5:4 *mp* *ff* 6:4

09:08.6

Vln. *mf* *p* *fff* *mf* *fz*

09:20.6

Vln.

mf

6:4

fff

7:4

tr

09:32.6

Vln.

5:4

6:4

fff

fff

09:44.6

Vln.

p

mp

5:4

fffz

7:4

7:4

09:56.6

Vln.

mf

fz

p

mp

10:08.6

Vln.

f

ff

10:20.6

Vln.

mf

6:4

7:4

7:4

10:32.6

Vln.

espress.

fz *p* *ff*

5:4 5:4 7:4 5:4

10:44.6

Vln.

fff *ffff*

5:4

11:02.6

Vln.

sul G e D

11:20.6

15^{ma}

fff

11:32.6

Vln.

teneramente *no vib.*

f *mp*

3:2 6:4

11:44.6

Vln.

p *mf* *f*

3:2 7:4 5:4

11:56.6

Vln.

ff *mf* *p*

5:4 5:4 3:2

12:08.6
Vln. *p* $\frac{7:4}{mp}$ $\frac{5:4}{mf}$

12:20.6
Vln. *fff* *ffff*

12:32.6
Vln. *f* $\frac{3:2}{pp}$ $\frac{5:4}{pp}$ $\frac{7:4}{pp}$

12:44.6
Vln. $\frac{7:4}{fff}$

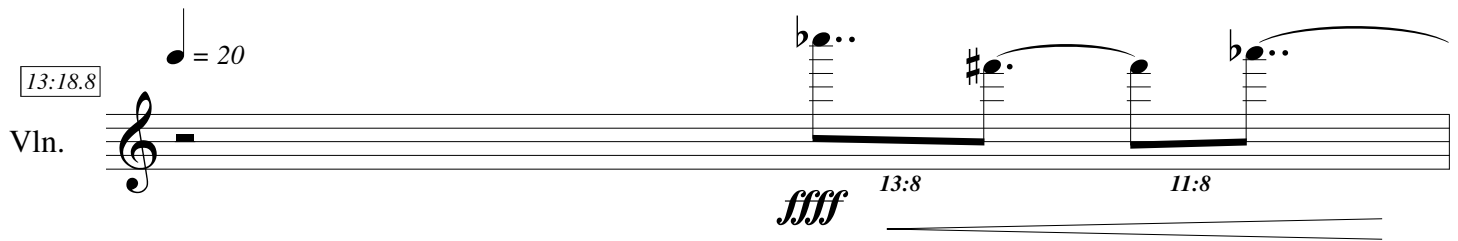
12:56.6
Vln. *ffff* $\frac{5:4}{ffff}$

13:08.6
Vln. *fff* *pp* 5 sec. *fffz*

13:18.8 $\bullet = 20$

Vln.

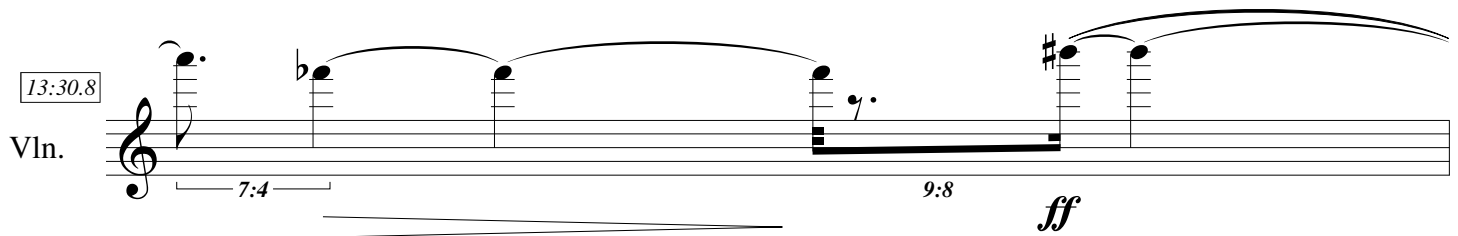
fff 13:8 11:8



13:30.8

Vln.

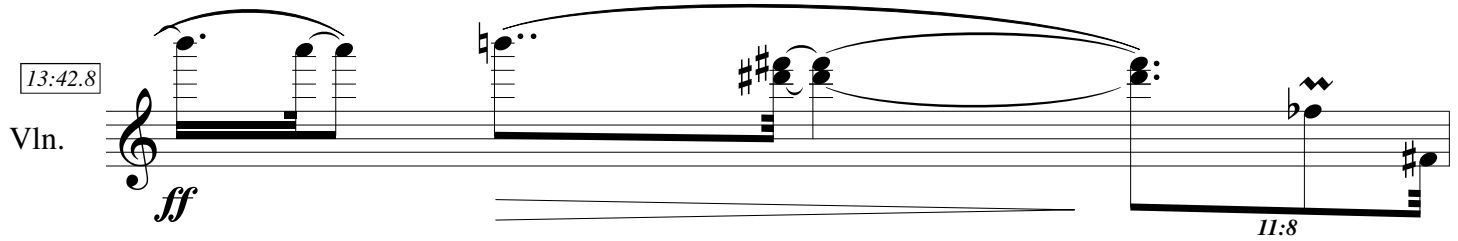
7:4 9:8 *ff*



13:42.8

Vln.

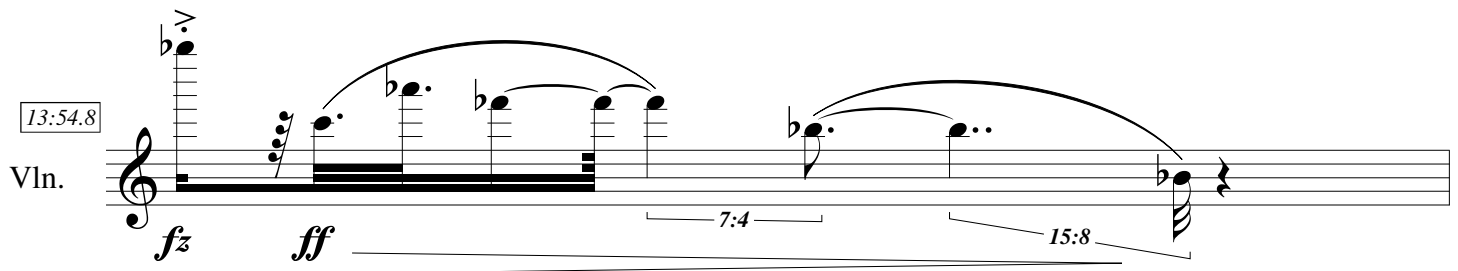
ff 11:8



13:54.8

Vln.

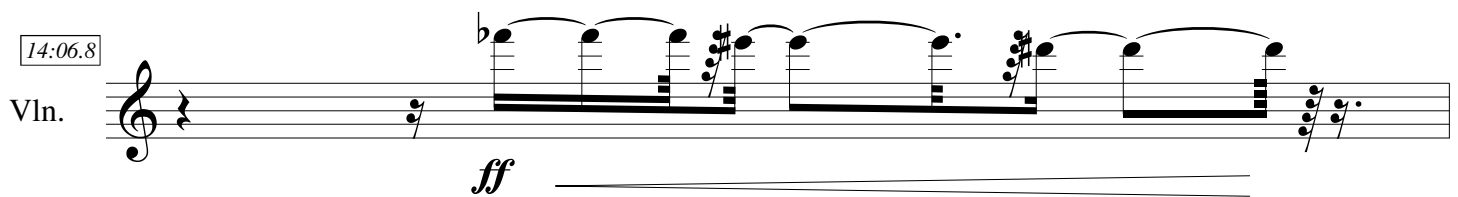
fz *ff* 7:4 15:8



14:06.8

Vln.

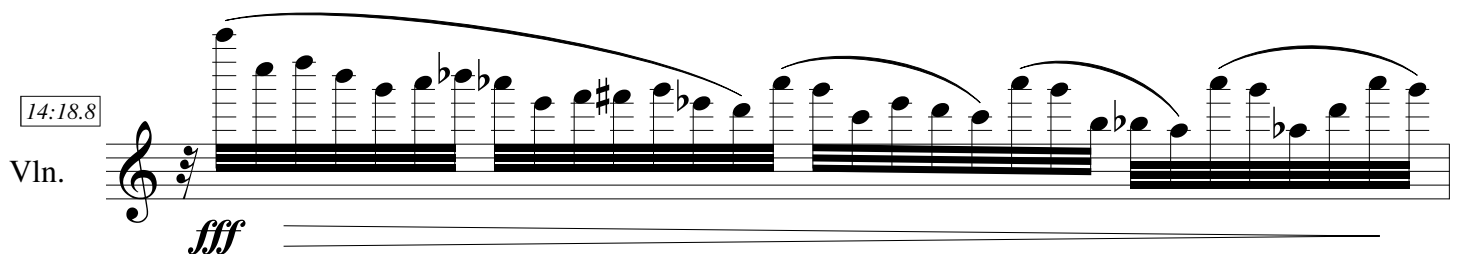
ff



14:18.8

Vln.

fff



14:30.8

Vln.

p *mp*

14:42.8

Vln.

mp *mf*

staggered notes for clarity, but can be played offset, or together

14:54.8

Vln.

f *fff*

Open A and E

15:06.8

Vln.

p *fff*

pizz. - - - - -
Rasgueado - - - - -

Open 15:8

15:18.8

Vln.

ffff *ff*

15:8

15:30.8

Vln.

fff *mf* *fff*

arco

15:42.8

Vln.

mp *15:8* *mf* *15:8*

15:54.8

Vln.

f *13:8* *fff*

16:06.8

Vln.

p *12:8* *fff* *12:8* *f* *13:8* *ff* *tr*

16:18.8

Vln.

mp *13:8* *13:8* *fffz* *p*

16:30.8

Vln.

mf *9:8* *mp* *11:8* *f*

Vln. 16:42.8

mf *ff* *mp*

13:8 11:8

Vln. 16:54.8

mf *mp*

14:8

Vln. 17:06.8

p *f* *pp* *fff*

15:8 10:8 14:8

gliss.

Vln. 17:18.8

mp *mf* *f*

15:8 15:8

Vln. 17:30.8

mf *p* *pppp*

14:8

17:42.8

Vln.

f *ff* *mp*

17:54.8

Vln.

p *mf* *p* *pp*

18:06.8

Vln.

mp *ff* *fff*

18:18.8

Vln.

fp *p*

18:30.8

Vln.

ppp *mf* *f*

[illegible]

19:42.8

Vln.

f *mf*

7:4 6:4

19:54.8

Vln.

f *p* *sf* *fff* *sfz*

6:4

20:06.8

Vln.

pp *ppp* *pppp*

12:8

20:18.8

Vln.

f

11:8

20:30.8

Vln.

mf *fff* *fz*

15:8 14:8

20:42.8

Vln.

mp *mf*

20:54.8

Vln.

f *fff*

21:06.8

Vln.

fff *ff* *p*

21:18.8

Vln.

ffff *p*

21:30.8

Vln.

ffff *fp*

sul pont al tallone

21:42.8

Vln.

mf *f* *f* *ff* *fff*

21:54.8

Vln.

f *sfz* *fff* *ffff*

22:06.8

Vln.

mp *fz* *p* *sfz*

22:18.8

Vln.

ff *fff*

22:30.8

Vln.

p *ffffff*

arco

22:42.8

Vln.

mf

ffff

22:54.8

Vln.

ffff

ffff

teneramente

23:06.8

Vln.

p

pp

mp

p

7:4

5:4

23:18.8

Vln.

mp

p

10:8

23:30.8

Vln.

f

p

fz

13:8

23:42.8

Vln.

f *ff* *p*

6:4

23:54.8

Vln.

pp *mf* *f*

24:06.8

Vln.

mf *f* *ff*

7:4

24:18.8

Vln.

ffff *mp* *p*

14:8

Coda

24:30.8

Adagio

24:37.1

Vln.
8 tet

First staff of music (Violin 1). The tempo is marked **Adagio** with a metronome marking of 66. The key signature has one sharp (F#). The staff contains a melodic line with various dynamics: *f*, *ff*, and *fz*. There are also markings for *fz* and *fz* with a 5-measure rest. The staff ends with a 3-measure rest.

24:43.5

Vln.

Second staff of music (Violin 1). The staff contains a melodic line with various dynamics: *ff* and *fz*. There are also markings for *fz* and *fz* with a 5-measure rest. The staff ends with a 3-measure rest.

25:02.6

24:56.2

Vln.

Third staff of music (Violin 1). The staff contains a melodic line with various dynamics: *mp* and *f*. There are also markings for *f* and *f* with a 5-measure rest. The staff ends with a 3-measure rest.

25:08.10

Vln.

Fourth staff of music (Violin 1). The staff contains a melodic line with various dynamics: *fff* and *fff*. There are also markings for *fff* and *fff* with a 5-measure rest. The staff ends with a 3-measure rest.

25:15.3

Vln.

Fifth staff of music (Violin 1). The staff contains a melodic line with various dynamics: *f*, *mf*, *mp*, *f*, *fff*, *mf*, *fff*, and *fff*. There are also markings for *mf* and *fff* with a 5-measure rest. The staff ends with a 3-measure rest. The text *sul A e E* is written above the staff.

25:21.7

Vln.

mf < *f* *fz* < *sfz* *f* *ff*

stem direction pertains to voice only--not string

25:28.1

Vln.

mf *ff* *sfz* *fz* *ff* *mf*

sul A e E *sul D e A* *sul D e A* *tr*

25:34.4

Vln.

mf *f* *ff* *fff*

sul G e D *sul D e A* *sul A e E* *tr*

25:40.8

Vln.

ffff

25:53.5

25:47.1

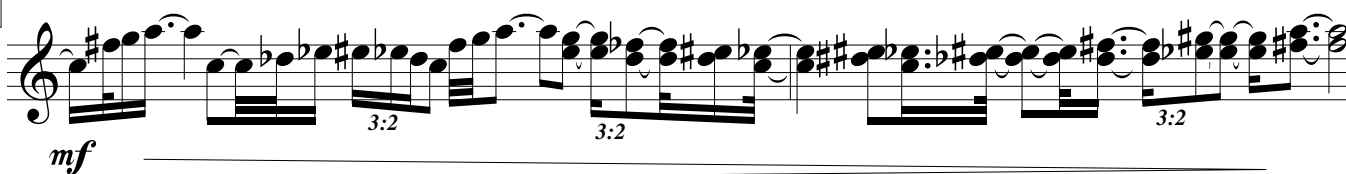
Vln.

mf *mp* *ff* *fff* *mp*

26:06.2

25:59.9

Vln.



26:18.10

26:12.6

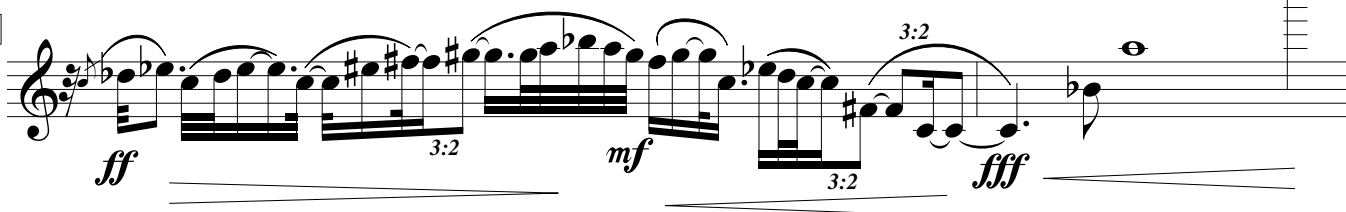
Vln.



26:31.7

26:25.3

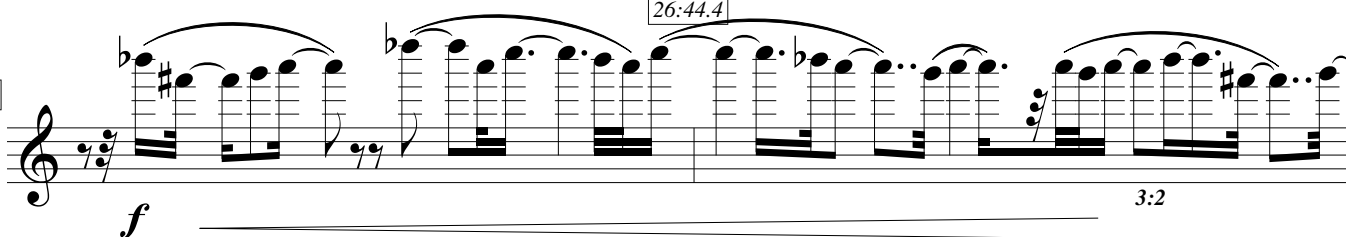
Vln.



26:44.4

26:38.1

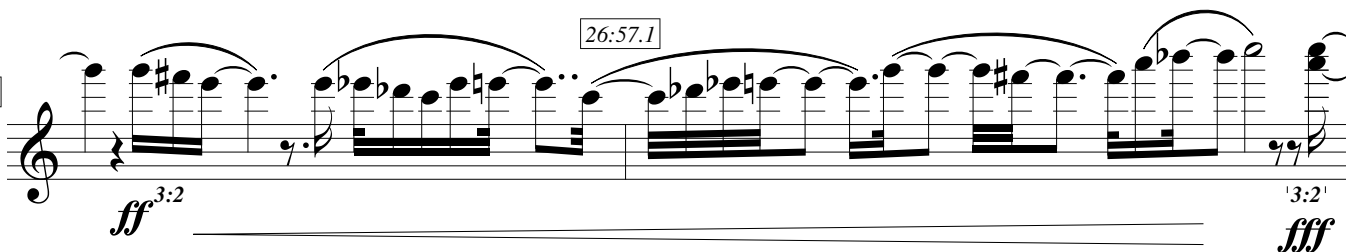
Vln.



26:57.1

26:50.8

Vln.



27:03.5

Vln.

27:09.9

mf 3:2 *mp* 3:2 *mp* *pppp*

String Quartet V

NO VIBRATO

Drum Stick

Peter Thoegersen

Prestissimo

fast and loose

♩ = 62

Viola
7tet > 18tet



00:04.8



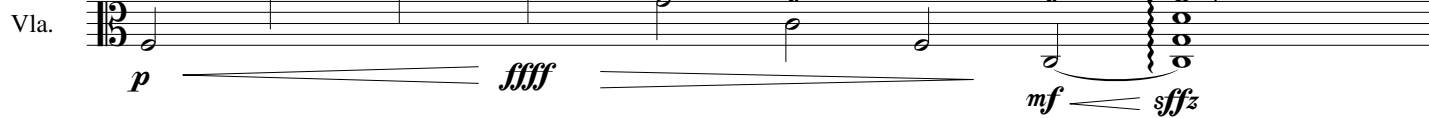
00:09.7



00:14.5



00:19.4



00:24.2



00:29.0

Vla.

ff *f*

00:33.9

Vla.

a tempo

sul C e G

f *ff* *fff* *ff* *mf* *sfz*

5 sec.

sul C G D

00:38.7

Vla.

a tempo

gliss.

ff *f*

00:43.5

Vla.

mp *fff* *mf*

00:48.4

Vla.

Lento ♩ = 45

sul G e D *sul C e G*

mf *ff* *f* *fff*

sul C e G

01:08.6

Vla.

mf *fff* *ff*

in these complex textures, please hit the attack, but hold what sustains you can

sul G D A *sul G e D*

01:16.6

Vla.

fff *f* *ff* *mf* *fz* *p*

Open

3

hold what notes you can

01:24.6

Vla.

fff *mf*

sul C e G *sul C e G*

Open

5:3 8:3 4:3 7:3

sustain what you can

01:32.6

Vla.

mp *mf* *ff* *p* *ff* *mp* *p* *mf* *ff*

Open

3

4:3

just the attacks

01:40.6

Vla.

f *fff* *fff* *mf* *p* *mp* *fff* *ff*

3

9:8 5:2

01:48.6

Vla.

fff *fff* *fff* *ff*

5:4 13:7 9:7 5:3

3

02:07.3

Vla.

mf *ff* *f* *mp*

11:9 10:9 13:9

sustain what you can

02:31.3

Vla.

mp *f* *tr* *mf* *p* *ff* *f* *pp* *mf*

15:10 19:9

sul C e G hold what notes you can sul G e D

Open

02:55.3

Vla.

ff *f* *fff* *fff*

17:11 15:11 14:11 13:11

03:09.10

Vla.

mf *fff* *ff* *ppp* *pp*

meno mosso ma non troppo

03:18.6

Vla. 18^{tet}

mp *mf* *fff* *mf*

03:27.3

Vla.

p *mf* *f* *mf* *fff*

03:35.10

Vla.

mf *fp* *mp* *f* *mp*

03:44.6

Vla.

fff *mp* *sfz* *fff*

03:53.3

Vla.

mp *fff*

04:01.10

Vla.

ff *f* *mf*

15

04:10.6

Vla.

f *mf*

04:19.3

Vla.

p *mp* *p* *ff*

23

04:27.10

Vla.

fff *ppp* *pp* *p*

04:36.6

Vla.

ff *fff* *f* *fff*

27 28

04:45.3

Vla.

p *f* *mp*

04:53.10

Vla.

tr *mp* *f*

05:02.6

Vla.

pp *ff*

05:11.3

Vla.

p *ff*

05:19.10

Vla.

p *fff*

05:28.6

Vla.

mp

14 28

05:37.3

Vla.

mf

27

05:45.10

Vla.

p

05:54.6

Vla.

fff *sfz*

tr

37 47

06:03.3

Vla.

fff

50 56

06:11.10

Vla.

tallone

ff

11

Presto

agitato

♩ = 200

06:20.6

Vla.

f

8

06:23.9

Vla.

ff

20

06:27.2

Vla.

fff

10

06:30.5

Vla.

ff

13

06:33.8

Vla.

ff

tr

tr

tr

gliss.

11

06:37.1

Vla.

fff

06:40.4

Vla.

f

ff

17

06:43.7

Vla.

fff

fff

17

06:47.0

Vla.

fff

23

06:50.3

Vla.

fff

17

06:53.6

Vla.

sfz

f

ff

19

06:56.9

Vla.

28

fffz

16

07:00.2

Vla.

15

fffz

fffz

07:03.5

Vla.

mf

f

07:05.6

Vla.

ff

07:07.7

Vla.

f *mp*

07:09.8

Vla.

fff *ff*

07:11.9

Vla.

ff *fff*

07:14.0

Vla.

ff *f*

07:16.1

Vla.

07:18.2

Vla.

mp

mf

07:20.3

Vla.

p

07:22.4

Vla.

mp

07:24.5

Vla.

mf

07:26.6

Vla.

f *fff* *fff*

07:28.7

Vla.

f

07:30.8

Vla.

ff *mf*

07:32.9

Vla.

mp

Lento

Stringendo Animato, poco a poco

07:35.0

Vla.

fff

28 29

07:43.7

Vla.

ff *ff*

27

07:52.4

Vla.

fff *ff*

23

08:01.0

Vla.

mf *mp* *mf* *ff*

25

molto drammatico

08:09.7

Vla.

fff

28

08:18.4

Vla.

fff

21

08:27.0

Vla. *ff* 26

08:35.7

Vla. *fff*

08:44.4

Vla. *ffff* 22

08:53.0

Vla. *fff* *mf*

09:01.7

Vla. *ff* *fz* *sfz* *fffz* *f* 23

09:10.4

Vla.

fff *ff* 28

09:19.0

Vla.

f *fff*

09:27.7

Vla.

21

09:36.4

Vla.

fff *fff* *ff* *f*

09:45.0

Vla.

ff 25

09:53.7

Vla.

mf *f* 3

10:02.4

Vla.

mf *fff* *fff* 26

10:11.0

Vla.

fff 30

10:19.7

Vla.

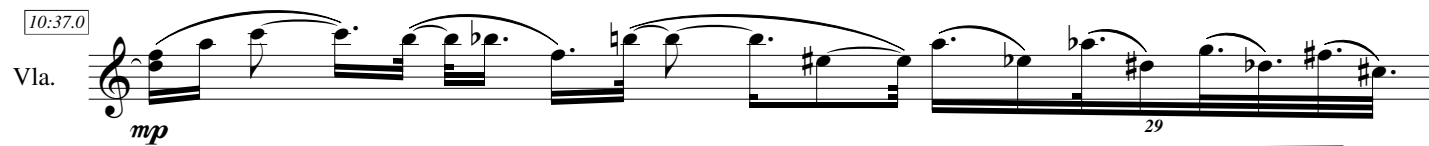
fff *mp* *fff* 16 *p*

10:28.4

Vla.

ff *fff* *mf* 12

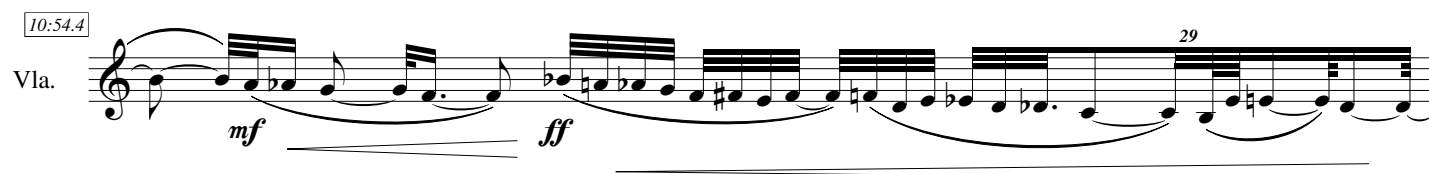
10:37.0
Vla. *mp* 29



10:45.7
Vla. *mf* 7



10:54.4
Vla. *mf* *ff* 29



11:03.0
Vla. *f* *ff*



11:11.7
Vla. *ff* *fff*



trill any pitch you wish

11:20.4

Vla.

f *ff* *fff*

11:37.7

Vla.

mp *f*

22:40

11:46.4

Vla.

ff *f*

27

11:55.0

Vla.

mf

29

12:03.7

Vla.

ff

22

12:12.4

Vla. *fff* 27

12:21.0

Vla. *mf* *mp* 16

12:29.7

Vla. *p* *fffz* *f*

12:38.4

Vla. *fff* 18

12:47.0

Vla. *ff* 29

12:55.7

Vla.

fff

13:04.4

Vla.

fff

22

13:13.0

Vla.

mf *fff*

13:21.7

Vla.

f *mf* *fff*

21

13:30.4

Vla.

mf *ff* *fz*

tr

13:39.0

Vla.

mf *fff* 18

13:47.7

Vla.

f *fff* 30

13:56.4

Vla.

fff *mf*

14:05.0

Vla.

f *fff*

14:13.7

Vla.

mp *fff* *f* *mf*

14:22.4

Vla.

ff *mf* *mp* *p* *fff*

30:40

14:31.0

Vla.

sfz *fffz* *fz* *sf* *p*

13

Andante

♩ = 81

14:39.7

Vla.

mf *f* *3* *mp* *ff*

pizz. let ring two finger pizz

11:7

14:45.6

Vla.

fz *mf* *5:3* *fffz*

14:51.5

Vla.

fffz *p* *mf* *mp* *f* *8:7* *fff* *ppp*

13:7 9:7

Vla. 14:56.7 15:01.9

ff *ffff* 5:4 V 15:14

Vla. 15:07.1 15:12.3

ffff *fff*

Vla. 15:17.5 15:22.7

ff *fz* *f* *mf*

Vla. 15:27.8 15:33.0

mp *mf*

Vla. 15:38.2 15:43.4

f *mf*

Vla. 15:53.8

15:48.6

f *ff* *sfz*

Vla. 16:04.1

15:58.10

f *mf*

Vla. 16:14.5

16:09.3

mp *p*

Col legno battuto con 7A jazz drumstick sul ponticello

Vla. 8:6

16:19.7

f *rit.* *fff* *mp*

9:7

pizz. use all your fingers. borrow some if you need to

Vla. 13:7

16:24.9

quasi rubato *fff* *f* *fff* *mp*

5:7

secco *Col legno battuto con 7A jazz drumstick sul ponticello and pizz.*

16:30.1

Vla.

mf *p* *ff* *f* *sfz* *mp*

16:35.3

Vla.

buzz roll stick near bridge

mf *ff* *ff* *p*

16:40.4

Vla.

mp *sfz* *sfz* *sfz* *p*

ties are place holders, not necessary to hold, move after buzz finishes

16:45.6

Vla.

buzz roll stick near bridge

mf *ff* *ff* *sfz* *sfz* *mp* *fz*

16:50.8

Vla.

mf *f* *mf* *7:4 mf* *ff*

Vivace*Col legno battuto con 7A jazz drumstick sul ponticello*

Vla. *buzz roll stick near bridge* 16:55.10 $\text{♩} = 156$ 16:57.9

Vla. 16:59.8 17:01.8

Vla. 17:03.7 17:05.6

Vla. 17:07.5 17:09.5

Vla. 17:11.4 17:13.3

Vla. 17:15.2 17:17.1

Vla. 17:19.1 17:20.10

fff *ff* *f* *mf* *sffz* *fz* *mf* *ff* *sffz* *mf* *sffz* *f* *ff* *mp* *p* *mf* *p* *pp* *fz* *fff*

Vla. 17:24.8

17:22.9

fff *ff* *fz* *sfz*

Vla. 17:28.7

17:26.8

mf *mp* *p* *fff*

Vla. 17:32.5

17:30.6

sfz *sfz* *fff*

Vla. 17:36.4

17:34.5

fff *fffz*

15

Vla. 17:40.2

17:38.3

p *mp*

Vla. 17:44.1

17:42.1

mf *fz* *f*

Vla. 17:47.9

17:45.10

p *fffz* *fffz* *sfz*

BUZZ sul C e G

Open

let ring

11

vary the distance from the bridge sul pont.

17:51.8

17:49.8

Vla. *fff* 15

17:55.6

17:53.7

Vla. *fff* *ff* *fffz* 19

17:59.5

17:57.5

Vla. *f* *fffz* *sfz* *p* *fff* *mf*

Lento

arco

molto legato

♩ = 45

18:12.0

Vla. *mf* *mp* *f* 3 9 4 4

18:33.4

Vla. *p* *fff* *p* *mf* *pp* 12 4 4 21 5 4

18:54.7

19:00.0

Vla. *fff* *fff* *p* *al niente*

Allegro

19:02.7

Vla.

stringendo

19:08.0

Vla.

f *fff* *fff*

19:13.4

Vla.

mf *fff* *mf*

19:18.7

Vla.

f

19:24.0

Vla.

f

19:29.4

Vla.

mf *ff*

sul pont.

19:34.7

Vla.

fff

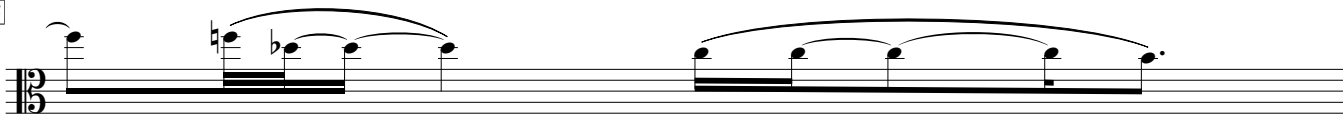
ord.

19:40.0

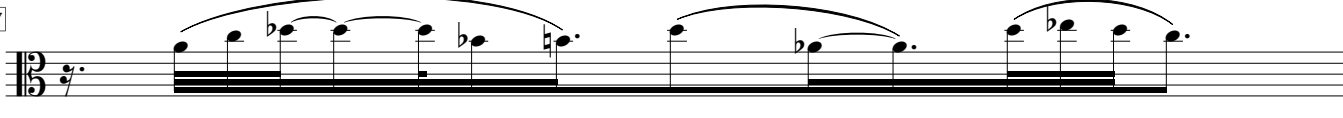
Vla.

fff *f*


19:45.4

Vla. 
mf


19:50.7

Vla. 
mp


19:56.0

Vla. 
mf

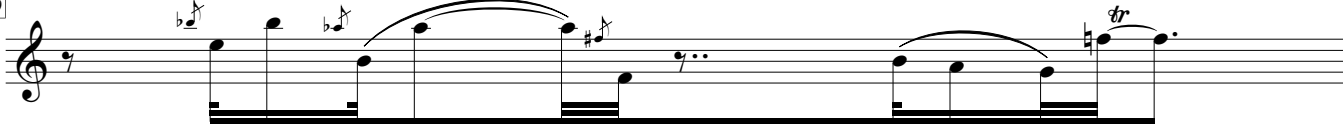
20:01.4

Vla. 
ff

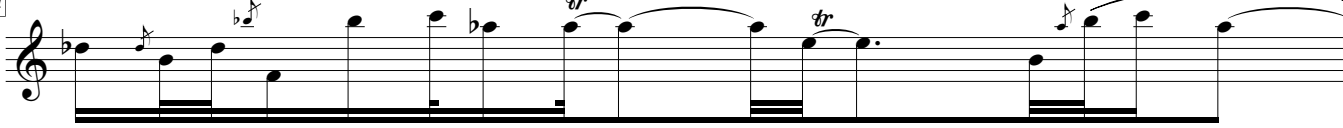
20:06.7

Vla. 
f

20:12.0

Vla. 
ff

20:17.4

Vla. 
f

20:22.7

Vla.

p *f* *fff*

20:28.0

Vla.

mf

20:33.4

Vla.

ff

20:38.7

Vla.

fff

20:44.0

Vla.

mf

20:49.4

Vla.

fff *ff*

20:54.7

Vla.

p *mp* *mf*

21:00.0

Vla.

mf *mp*

21:05.4

Vla.

mp *ffff*

21:10.7

Vla.

fz *pp* *fz*

21:16.0

Vla.

ff *f* *mf* *fff*

21:26.7

Vla.

ffff *ff*

21:37.4

Vla.

f *ff*

21:48.0

Vla.

f *ff*

21:58.7
Vla. *mp* *mf*

22:09.4
Vla. *ff*

22:20.0
Vla. *fff*

22:30.7 *marcato*
Vla. *fff* 29

22:41.4
Vla. *mp* *fff*

22:52.0 *portato*
Vla. *f*

23:02.7
Vla. *fff*

CON FUOCO e MOLTO FURIOSO

23:13.4

Vla.

pp *fff* *f* *ffz* *ff*

23:34.7

Vla.

mp *p* *mp* *fff* *fff* *ffz*

23:56.0

lacrimoso

Vla.

f

24:17.4

Vla.

mf

24:38.7

Vla.

mp 23

25:00.0

Vla.

mp *p* *mp* *pp*

30

25:21.4

Vla.

f *mf* *mp* *mf*

25:42.7

Vla.

ff *mf*

31

26:04.0

Vla.

mp *mf*

26:25.4

Vla.

f *ff*

7 14

26:46.7

Vla.

tallone

fff

punta d'arco

19

ppp

tallone

fff

The musical score for the Viola (Vla.) part in String Quartet V, measures 26:46.7 to 26:46.7. The score is written in bass clef and 3/4 time. It consists of three measures. The first measure contains a half note G2 followed by a half note F2, marked with the instruction 'tallone' and the dynamic 'fff'. The second measure contains a half note G2 followed by a half note F2, marked with the instruction 'punta d'arco' and the number '19'. The third measure contains a half note G2 followed by a half note F2, marked with the instruction 'tallone' and the dynamic 'fff'. The score ends with a double bar line.

NO VIBRATO

String Quartet V

the Drum Stick Quartet

Peter Thoegersen

Adagio $\text{♩} = 66$

Cello
5tet > 10tet > 17tet

00:03.6 00:07.3

p *f* *mf*

3

sul pont.

00:10.9 00:14.5 00:18.2

Vc. *ff* *mf*

pensive

00:21.8 00:25.5 00:29.1

Vc. *mp* *f* *ff* *fff* *ffff*

ord. *gliss* *rit.* *a tempo* *sul C G D*

7:5 3

00:32.7 00:36.4 00:40.4

Vc. *f* *fz* *sfz* *mp* *fffz* *mf*

5 sec. *sul C* *Open* *pizz.* *5:3*

7:4

00:44.8 00:50.2 00:53.4

Vc. *ffff* *fff* *fff*

13:12 *sul G e D index, middle, and thumb* *sul C e G*

pizz.

sul C e G 3 finger pizz, plus thumb on bottom

00:57.7

Vc.

pluck strings down at bottom of fingerboard

ff *fff*

01:02.1

Vc.

ff *fff*

01:06.4

01:10.7

Vc.

ff *fff*

01:15.0

01:19.4

Vc.

ff *fff* *mf* *mp*

01:23.7

sul G D A

01:28.0

Vc.

mf *f* *fff*

01:32.3

01:36.7

Vc. *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f*

01:40.10

01:45.3

Vc. *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f*

01:49.6

01:53.10

Vc. *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f*

01:58.3

02:02.6

Vc. *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f*

02:06.9

02:11.2

Vc. *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f* *ffff* *f*

02:15.6

02:19.9 *fff* *f* 02:24.2 *fff* *f*

Vc.

02:28.5 02:32.9

Vc.

02:37.2 02:41.5

Vc.

2 finger tremolo pizz.

02:45.8 02:50.2

Vc.

mp *f* A# = Bb

02:54.5 02:58.8

Vc.

03:03.1 03:07.5

Vc.

f *ff*

03:11.8 03:16.1

Vc.

f *ff* *fff*

03:20.4 03:24.8

Vc.

f *ff*

03:29.1 03:33.4

Vc.

ff *fff*

Andante

con drumstick battuto sul ponticello

no string damping: let cello ring like a bell

03:37.7 03:39.7

Vc.

10tet

mf *f*

gliss

at the tip of 7A jazz drumstick, wood tip

$\bullet = 90$

03:41.7 03:43.7

Vc.

f *mf*

03:45.7 03:47.7

Vc.

mf *f*

03:49.7 03:51.7

Vc.

f *mf*

03:53.7 03:55.7

Vc.

mf *mp*

03:57.7 03:59.7

Vc.

ff *mf*

04:01.7 04:03.7

Vc.

mf *ff*

04:05.7 04:07.7

Vc.

mf *mp*

04:09.7 04:11.7

Vc.

p *ff*

04:13.7 04:15.7

Vc.

mp *ff*

04:17.7 04:19.7

Vc.

f *fz* *mf*

04:21.7

04:23.7

Vc.

ff *f* *ff*

7

04:25.7

"buzz" tip of drumstick on string, like ricochet

04:27.7

Vc.

f *ff*

6

04:29.7

04:31.7

Vc.

mf *mp*

5

04:33.7

Buzz

04:35.7

Vc.

f *ff* *f*

7

04:37.7

04:39.7

Vc.

mp *fff* *p*

6

04:41.7

Buzz

04:43.7

Vc.

ff *sffz* *mf*

5 7

04:45.7

04:47.7

Vc.

mp *sfz* *sffz* *mf*

04:49.7

04:51.7

Vc.

mp *f*

6

04:53.7

04:55.7

Vc.

mf *f*

5 6 6

04:57.7

04:59.7

Vc.

mf *mp* *fz*

5

05:01.7 05:03.7

Vc.

f *mf*

05:05.7 05:07.7

Vc.

mp *p*

05:09.7 05:11.7

Vc.

p *ff*

Vivace

double bounce drumstick technique

05:13.7 05:14.5

Vc.

use drumstick at the "shoulder"

let ring

ff *f* *fff* *ffff*

10:8

05:15.3 05:16.0 05:16.8 05:17.6

Vc.

f *mf* *mp*

05:18.3 05:19.1 05:19.9 05:20.7

Vc. *mf* *ff* *mf* *mp*

05:21.4 05:22.2 05:22.10 05:23.7

Vc. *f* *ff*

05:24.5 05:25.3 05:26.0 05:26.8

Vc. *mf* *f*

05:27.6 05:28.3 05:29.1 05:29.9

Vc. *f* *fff*

05:30.7 05:31.4 05:32.2 05:32.10

Vc. *mp* *fff*

05:33.7 05:34.5 05:35.3 05:36.0

Vc.

p *p*

05:36.8 05:37.6

Vc.

ff

Allegro *ma non troppo*
slightly dampen note rings

05:38.3 05:41.8

Vc.

fff *f*

05:45.3 05:48.8

Vc.

mf *mp* *pp*

05:52.3 05:55.8

Vc.

p *ff*

05:59.3 06:02.8

Vc.

mf *mp* *p*

06:06.3 06:09.8

Vc.

f *mf* *mp* *ff* *fff*

06:13.3 06:16.8

Vc.

mf *mp* *f* *ff*

06:20.3 06:23.8

Vc.

mf *f* *mp* *fff*

use straight part of stick, under shoulder, to strike C and G strings

06:27.3 06:30.8

Vc.

sul C e G *let ring*

ff

06:34.3

Vc. 
mf


06:37.8

Vc. 
f

06:41.3

Vc. 
f *mf* *p*

06:44.8

Vc. 
mp *ff*

06:48.3

Vc. 
fff *ff* *f*

06:51.8

Vc. *f* *mp* *mf*

06:55.3

Vc. *f* *mf* *f* *ff*

06:58.8

Vc. *fff*

07:02.3

Vc. *f* *fff*

07:05.8

Vc. *mf* *ff*

07:09.4

Vc.

mf *fz* *Buzz* *sfz*

7

07:12.9

Vc.

fff *ff* *mp* *sfz* *mp*

Buzz

7

07:16.4

Vc.

fff *ffff* *ff* *mp* *f*

6 6 7

07:19.9

Vc.

fff *fz* *sf* *sfz* *fff*

7

07:23.4

Vc.

ff *mf* *mp* *mf* *fff* *mf*

3

07:26.9

Vc.

f *fz* *mf* *fff*

5

9:8

rit.

07:30.4

Vc.

mp *mf* *fz* *sfz* *p*

07:33.9

Vc.

mf *mp* *f* *ff* *sfz* *fff*

Buzz

$\text{quarter note} = 100$

32:15

7:3

07:38.1

Vc.

mf *ff* *fz* *mp*

5

07:42.3

Vc.

mp *sfz* *mf*

7

07:46.5

Vc.

f *ff* *f*₃

07:50.7

Vc.

ff *mf* *fff*

07:54.9

Vc.

p *mp* *f* *ff*

07:59.1

Vc.

fff *ff* *mf*

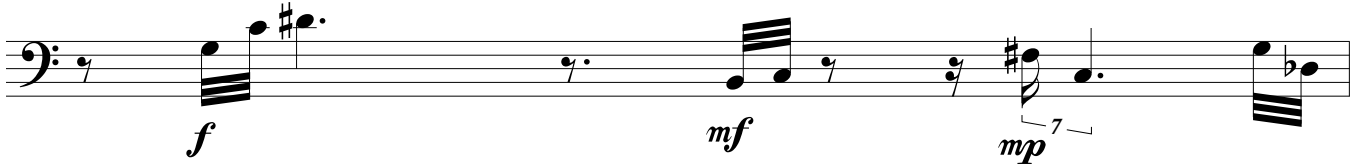
08:03.3

Vc.

p *mp* *mf* *sf*

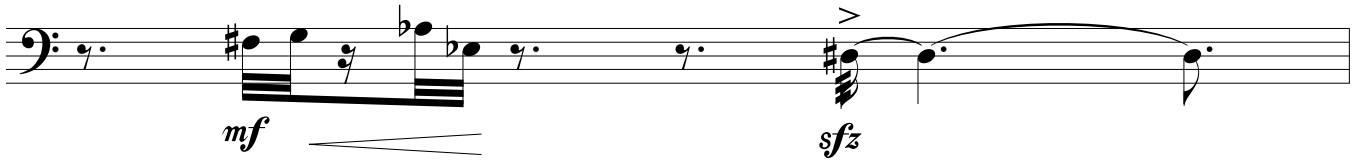
08:07.5

Vc.



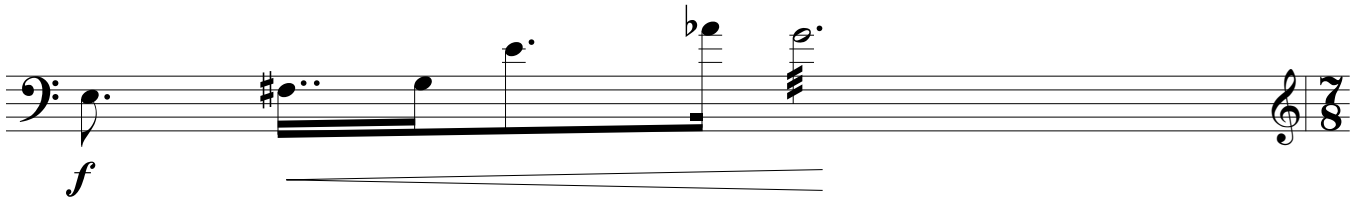
08:11.7

Vc.



08:15.9

Vc.



08:20.1

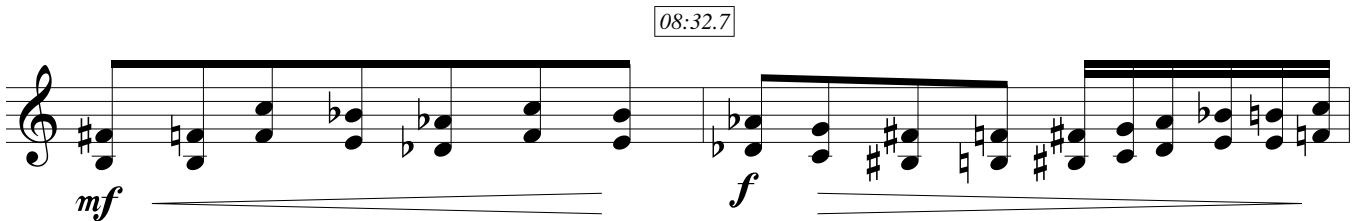
Vc.



08:24.3

08:28.5

Vc.



08:32.7

08:36.9 08:41.1

Vc.

mf *f* *ff*

08:45.3 08:49.5

Vc.

f *fz* *ff*

08:53.7 08:57.9

Vc.

mf *f* *mf*

09:02.1 09:06.3

Vc.

f *mf*

09:10.5 09:14.7

Vc.

ff *fff*

use fingernail of index finger L.H. for grace notes to alternate with stick

09:18.9

Vc.

mf *ff*

09:23.1

Vc.

mf *fz* *mp*

09:27.3

Vc.

ff *fff*

let ring

09:31.5

Vc.

ffff

09:35.7

Vc.

mf *mp*

09:39.9

Vc.

mf *f*

09:44.1

Vc.

f *f*

09:48.3

Vc.

mf *f*

09:52.5

Vc.

fff *f*

09:56.7

Vc.

f *ff*

10:00.9

Vc.

fff *sffz*

10:05.1

Vc.

ff *fff* 9:8

10:09.3

Vc.

Buzz

sffz *mf* 3

10:13.5

Vc.

mp *mf* 3

10:17.7

Vc.

f *mf*

10:21.9

Vc.

Buzz

fff

ff

3

10:26.1

Vc.

mf

fz

fff

3

10:30.3

Vc.

mf

f

ff

3

partial buzz-flam
use finger nail in left hand

10:34.5

Vc.

mf

10:38.7

Vc.

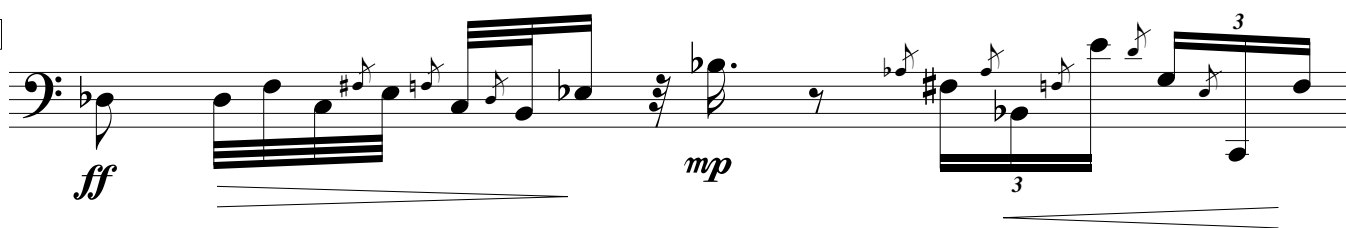
mp

p

pp

10:42.9

Vc.



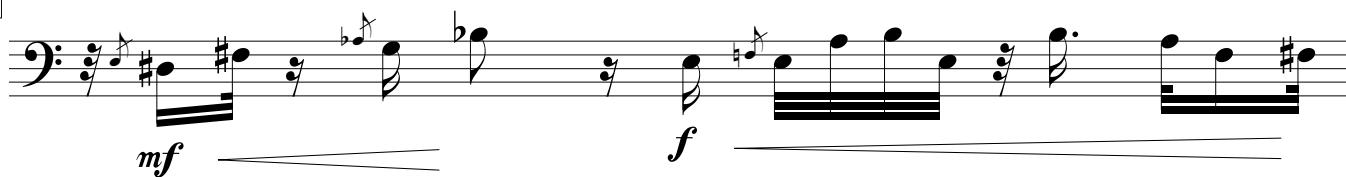
10:47.1

Vc.



10:51.3

Vc.



10:55.5

Vc.



Adagio ♩ = 66

arco

10:59.7

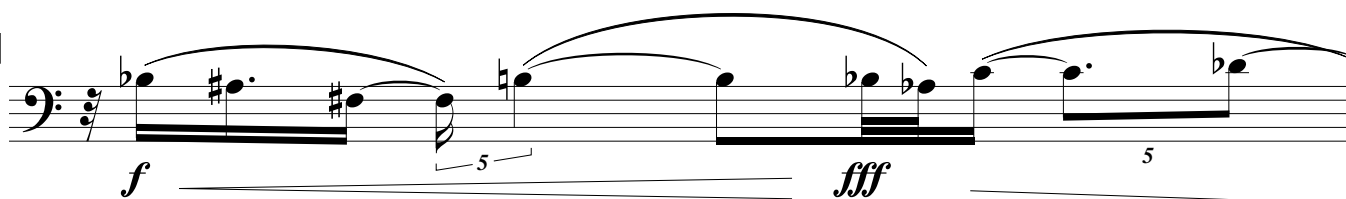
11:03.9

Vc.



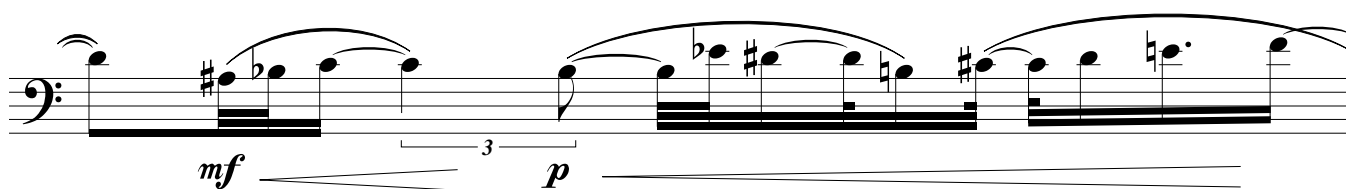
11:07.5

Vc.



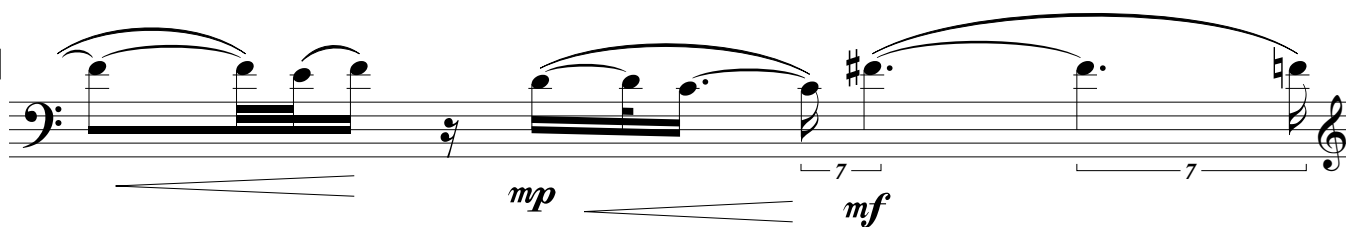
11:11.1

Vc.



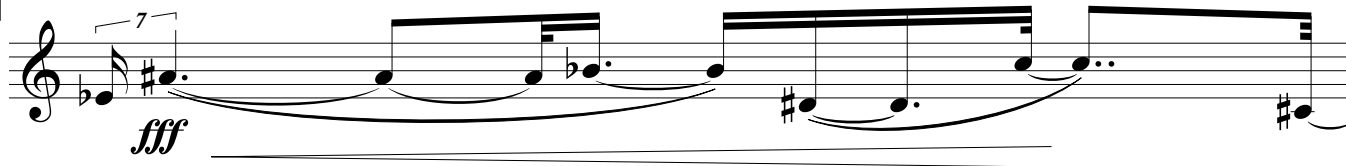
11:14.8

Vc.



11:18.4

Vc.



11:22.0

Vc.



portato

11:25.7

Vc.

ff

11:29.3

Vc.

pppp

mf

7

11:32.9

Vc.

f

fff

6

5

3

11:36.6

Vc.

p

ffff

6

3

5

11:40.2

Vc.

mf

fff

5

11:43.9

Vc.

The musical score for the Violoncello (Vc.) part is written on a single staff. It begins with a bass clef. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2, with a fermata over the B2. The second measure contains a quarter note A2, a quarter note G2, and a quarter note F2, with a fermata over the F2. The third measure contains a quarter note E2, a quarter note D2, and a quarter note C2, with a fermata over the C2. The fourth measure contains a quarter note B1, a quarter note A1, and a quarter note G1, with a fermata over the G1. The fifth measure contains a quarter note F1, a quarter note E1, and a quarter note D1, with a fermata over the D1. The sixth measure contains a quarter note C1, a quarter note B1, and a quarter note A1, with a fermata over the A1. The seventh measure contains a quarter note G1, a quarter note F1, and a quarter note E1, with a fermata over the E1. The eighth measure contains a quarter note D1, a quarter note C1, and a quarter note B1, with a fermata over the B1. The dynamics are marked as *f* (first measure), *p* (second measure), *fff* (third measure), and *mp* (fourth measure). The score is part of a larger musical work, as indicated by the time signature 11:43.9 in the top left corner.

11:47.5

Vc.

pppp *ffff* 5

[illegible]

Vc.  *pp* *ffff* *fz*

11:58.4

Vc.

p *ffff*

spiccato

12:02.0

Vc.

mf

7

12:05.7

Vc.

mp

12:09.3

Vc.

ff

mf

f

pp

5

12:12.9

Vc.

mf

mp

7

12:16.6

Vc.

pppp

p

7

12:20.2

Vc.

mf *pppp*

6

12:23.9

Vc.

fff *ffff*

6

12:27.5

Vc.

f

5

12:31.1

Vc.

mp *mp*

5

12:34.8

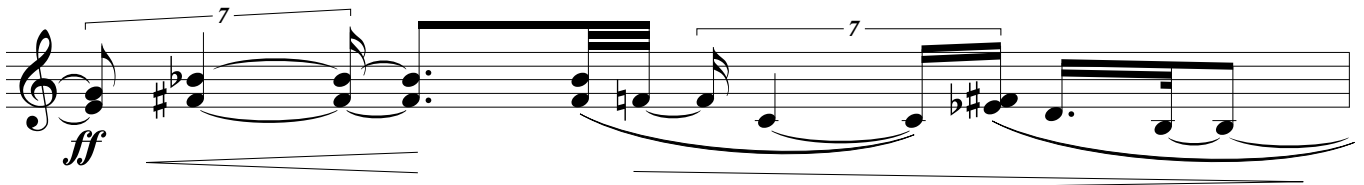
Vc.

p *ffff* *pppp*

3

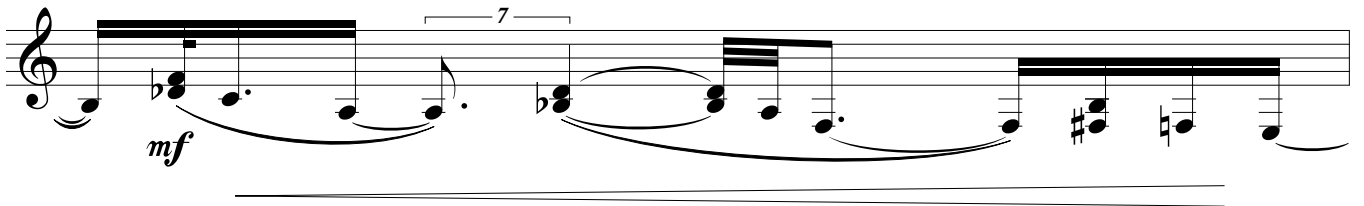
12:38.4

Vc.



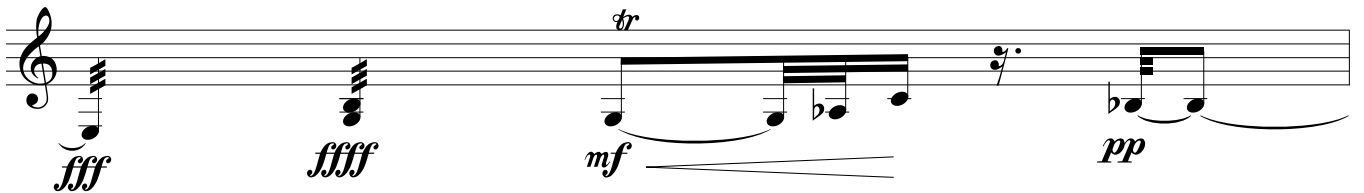
12:42.0

Vc.



12:45.7

Vc.



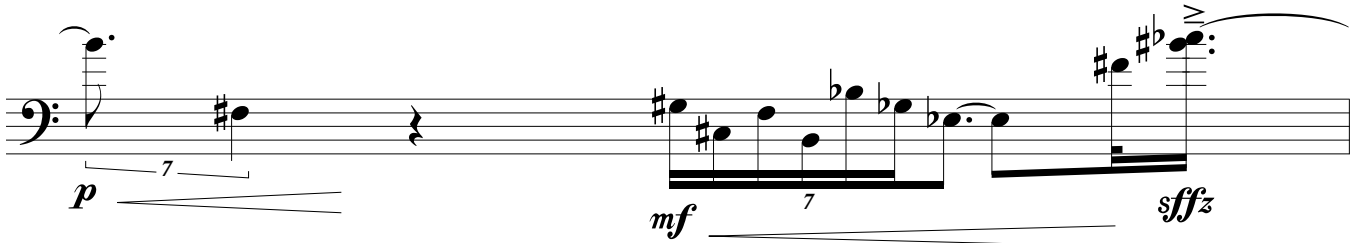
12:49.3

Vc.



12:52.9

Vc.



12:56.6

Vc.

pp *ffff* *p* *mf*

gliss

3

13:00.2

Vc.

f *mf* *pp* *p*

6 7 5

13:03.9

Vc.

pp *fff*

13:07.5

Vc.

p *ffff* *p* *ffff* *mp*

gliss

3 5 3

13:11.1

Vc.

mf *ffff*

7

13:14.8

Vc.

sffz 5 *fz* *mf* *p*

sul tasto al punte d'arco

13:18.4

Vc.

p

13:22.0

Vc.

pp *mp*

13:25.7

Vc.

mf 7

13:29.3

Vc.

mp

13:32.9

Vc.

ord.

mf

f

5

13:36.6

Vc.

mf

f

3

7

13:40.2

Vc.

mp

13:43.9

Vc.

ff

13:47.5

Vc.

ffff

13:51.1

Vc.

First system of musical notation for Vc. in bass clef. It features a series of sixteenth-note runs. A large slur covers the first two runs, and a smaller slur covers the last two. Dynamics are marked *f*, *ff*, and *fff* with hairpins indicating increasing volume.

13:54.8

Vc.

Second system of musical notation for Vc. in bass clef. It continues with sixteenth-note runs. A slur covers the first run, and another slur covers the second run. Dynamics are marked *f* and *mf* with hairpins.

13:58.4

Vc.

Third system of musical notation for Vc. in treble clef. It features a series of sixteenth-note runs. A slur covers the first run, and another slur covers the second run. Dynamics are marked *p*, *fz*, and *f* with hairpins.

14:02.0

Vc.

Fourth system of musical notation for Vc. in treble clef. It features a series of sixteenth-note runs. A slur covers the first run, and another slur covers the second run. Dynamics are marked *mp* and *f* with hairpins. A bracket labeled '6' is above the final run.

14:05.7

Vc.

Fifth system of musical notation for Vc. in treble clef. It features a series of sixteenth-note runs. A slur covers the first run, and another slur covers the second run. Dynamics are marked *mf*, *fff*, and *fz* with hairpins. A bracket labeled '7' is above the final run.

14:09.3

Vc.

mf *f* *mf*

14:12.9

Vc.

mf *ff*

14:16.6

Vc.

f *fff*

trill any pitch you like
tr

14:20.2

Vc.

pppp

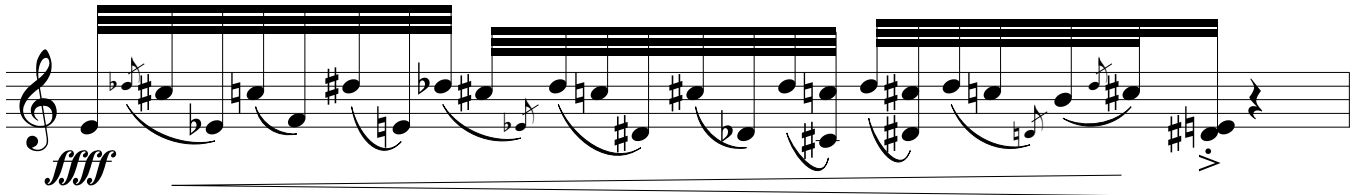
14:23.9

Vc.

ffff

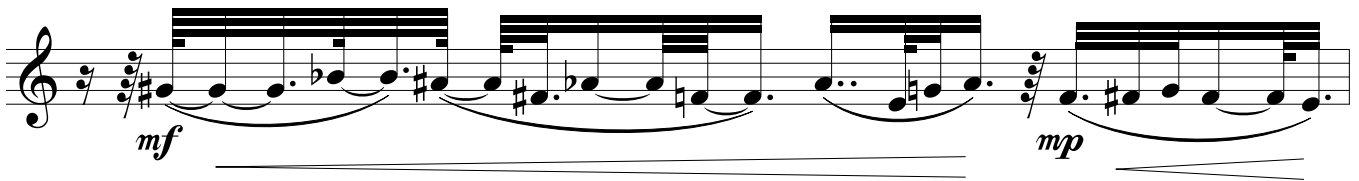
14:27.5

Vc.



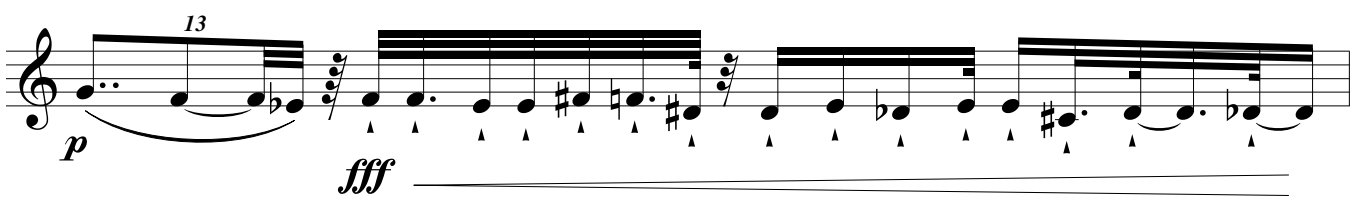
14:31.1

Vc.



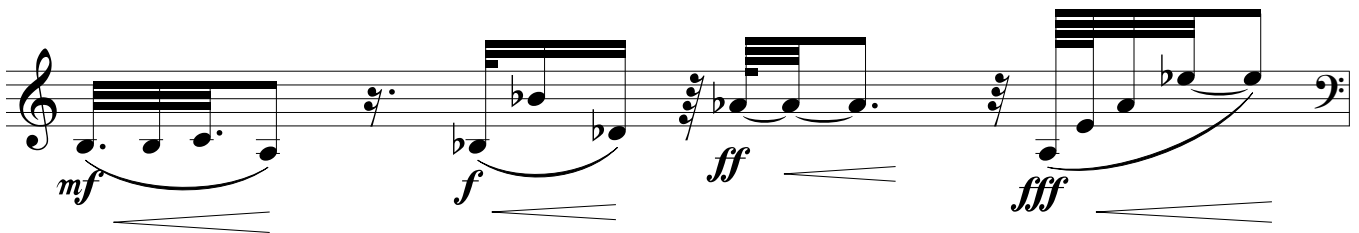
14:34.8

Vc.



14:38.4

Vc.



14:42.0

Vc.



14:45.7

Vc.

ff

14

14:49.3

Vc.

fff

ffff

14:52.9

Vc.

ff

14

14:56.6

Vc.

p

ffff

pizz.
Rasgueado

V

15:00.2

Vc.

ffff

11/8

Presto*sempre detache*

arco

15:03.9

♩ = 200

Vc.

15:07.2

Vc.

15:10.5

Vc.

15:13.8

Vc.

15:17.1

Vc.

15:20.4

Vc.



15:23.7

Vc.



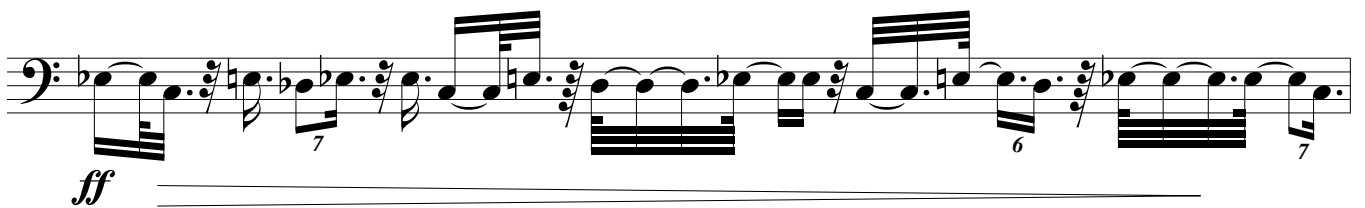
15:26.10

Vc.



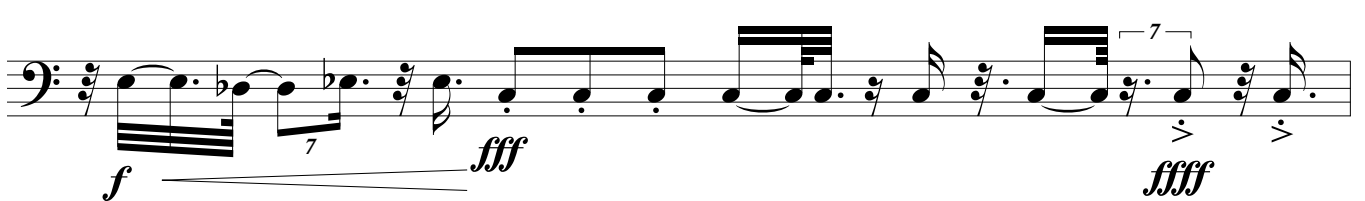
15:30.3

Vc.



15:33.6

Vc.



15:36.9

Vc. *fff*

meno mosso ma non troppo

15:40.2

Vc. *mf*

legato *piu vibrato, ma non tanto*

15:43.5

Vc. *f* *ff*

15:46.8

Vc. *mf*

15:50.1

Vc. *mp*

15:53.4

Vc.

First system of musical notation for Vc. at 15:53.4. The staff is in bass clef. It begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a fortissimo (*ff*) section marked with a triplet of eighth notes. The music features a series of eighth and sixteenth notes, some beamed together, with various accidentals (sharps, flats, naturals).

15:56.7

Vc.

Second system of musical notation for Vc. at 15:56.7. The staff is in bass clef. It begins with a fortissimo (*fff*) dynamic. The music consists of a continuous stream of eighth and sixteenth notes, some beamed together, with various accidentals. A five-measure rest is indicated by a horizontal line with the number 5, and a seven-measure rest is indicated by a horizontal line with the number 7.

15:59.10

Vc.

Third system of musical notation for Vc. at 15:59.10. The staff is in bass clef. It begins with a fortissimo (*fff*) dynamic. The music consists of a continuous stream of eighth and sixteenth notes, some beamed together, with various accidentals. A six-measure rest is indicated by a horizontal line with the number 6, and a five-measure rest is indicated by a horizontal line with the number 5. A six-measure rest is also indicated by a horizontal line with the number 6.

16:03.3

Vc.

Fourth system of musical notation for Vc. at 16:03.3. The staff is in bass clef. It begins with a fortissimo (*fff*) dynamic. The music consists of a continuous stream of eighth and sixteenth notes, some beamed together, with various accidentals. A six-measure rest is indicated by a horizontal line with the number 6, and a three-measure rest is indicated by a horizontal line with the number 3. A seven-measure rest is indicated by a horizontal line with the number 7.

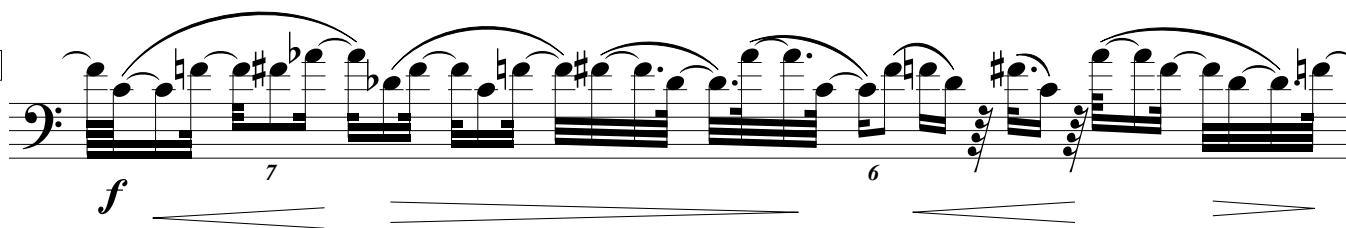
16:06.6

Vc.

Fifth system of musical notation for Vc. at 16:06.6. The staff is in bass clef. It begins with a fortissimo (*ff*) dynamic. The music consists of a continuous stream of eighth and sixteenth notes, some beamed together, with various accidentals. A six-measure rest is indicated by a horizontal line with the number 6, and a seven-measure rest is indicated by a horizontal line with the number 7. A fortissimo (*fff*) dynamic is also indicated.

16:09.9

Vc.



16:13.2

Vc.



16:16.5

Vc.



16:19.8

Vc.



16:23.1

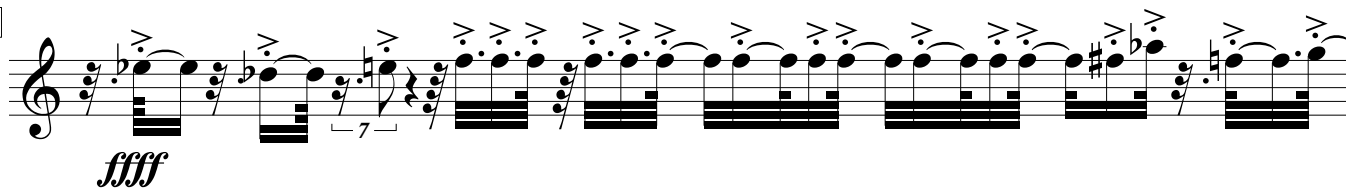
Vc.



agitato

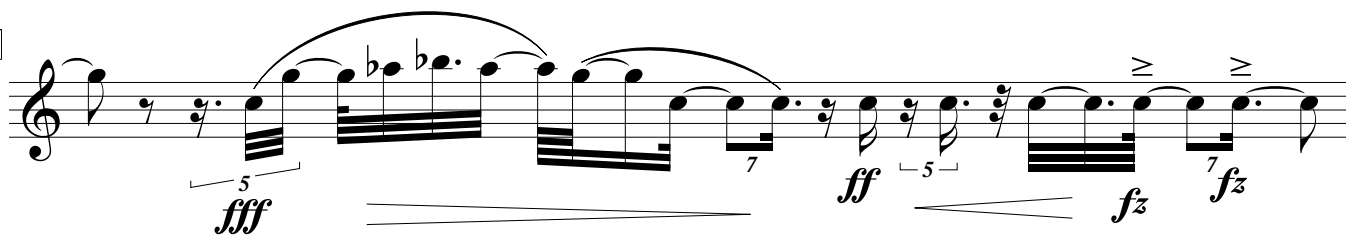
16:26.4

Vc.



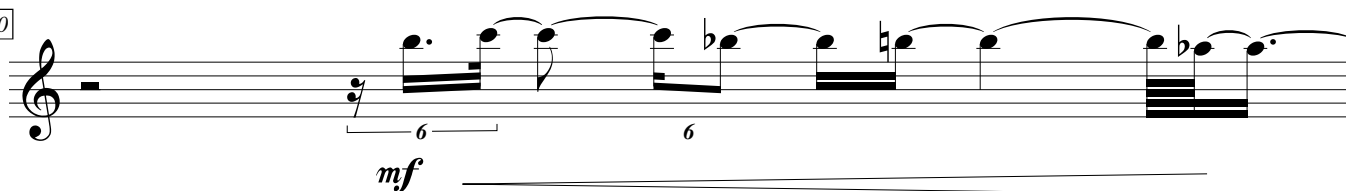
16:29.7

Vc.



16:32.10

Vc.



16:36.3

Vc.



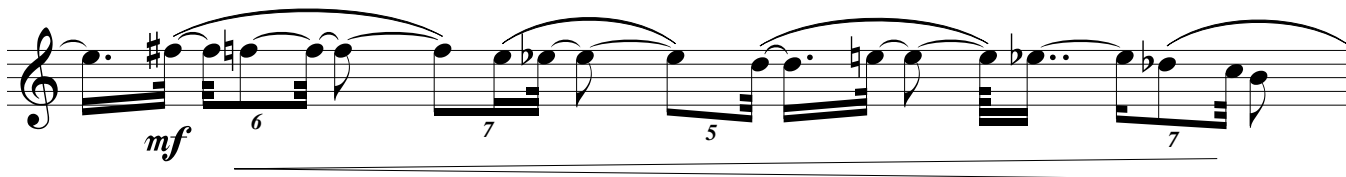
16:39.6

Vc.



16:42.9

Vc.



16:46.2

Vc.



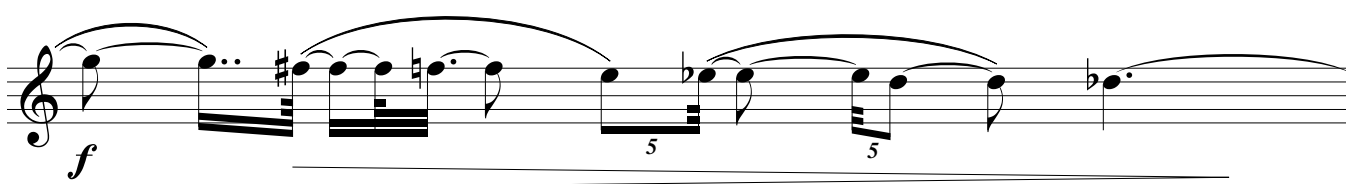
16:49.5

Vc.



16:52.8

Vc.



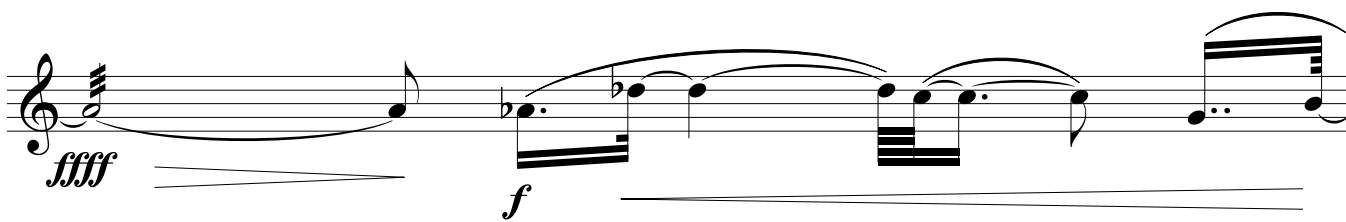
16:56.1

Vc.



16:59.4

Vc.



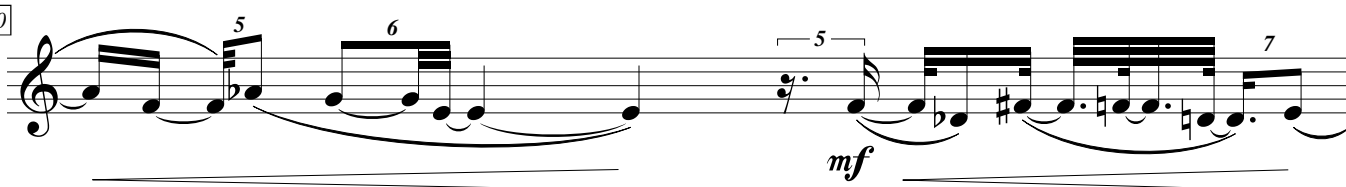
17:02.7

Vc.



17:05.10

Vc.



17:09.3

Vc.



17:12.6

Vc.



sempre detache

17:15.9

Vc.



17:19.2

Vc.



17:22.5

Vc.



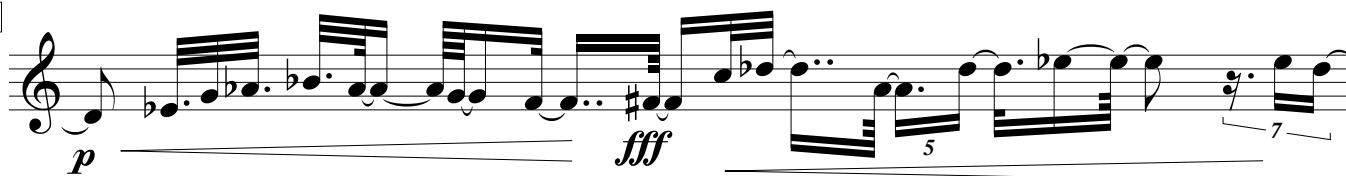
17:25.8

Vc.



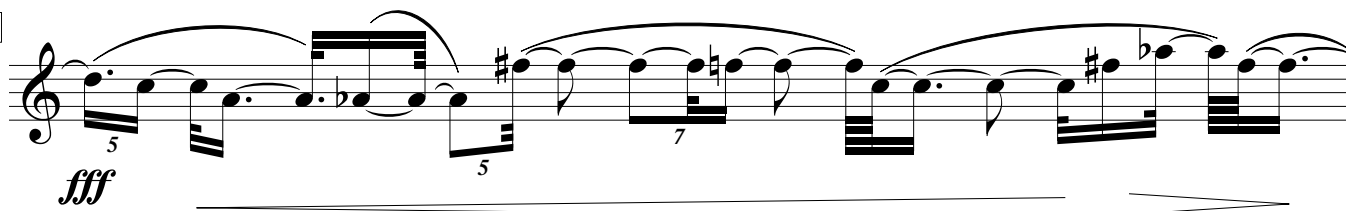
17:29.1

Vc.



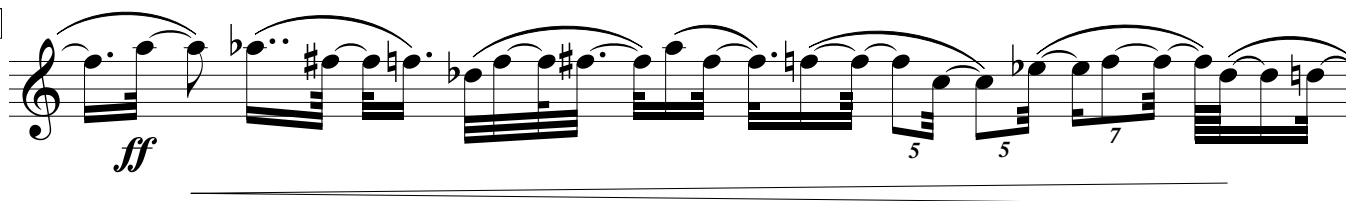
17:32.4

Vc.



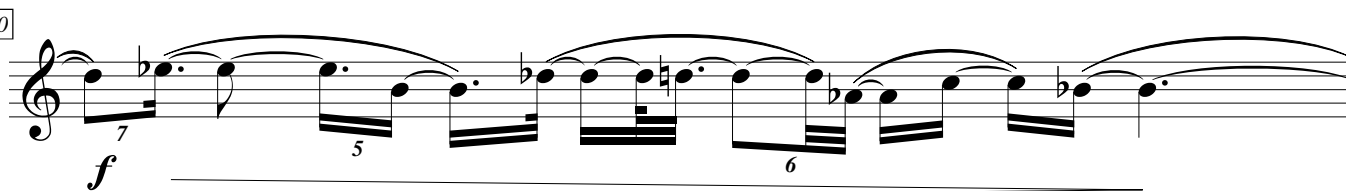
17:35.7

Vc.



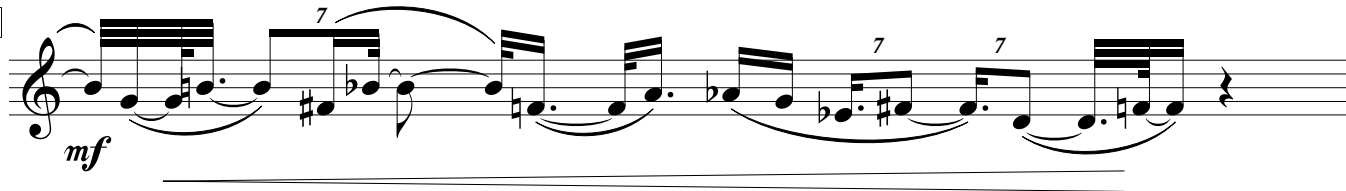
17:38.10

Vc.



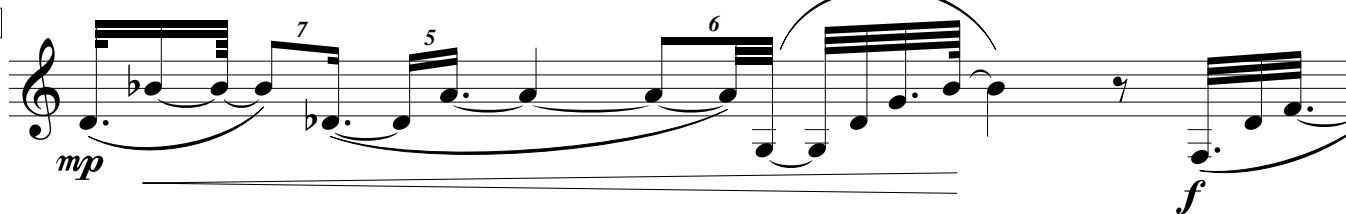
17:42.3

Vc.



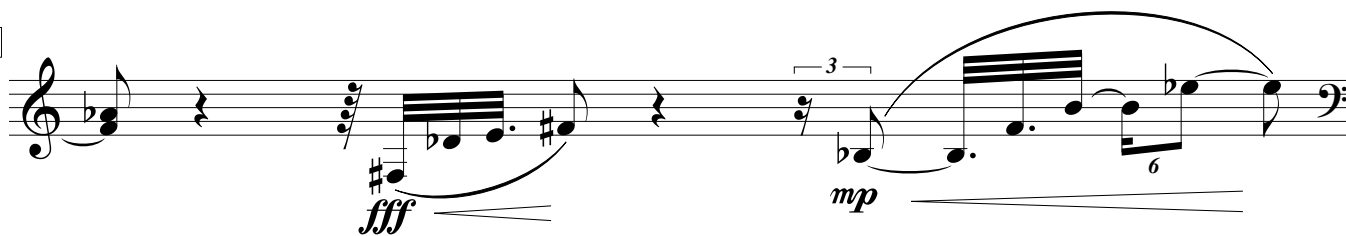
17:45.6

Vc.



17:48.9

Vc.



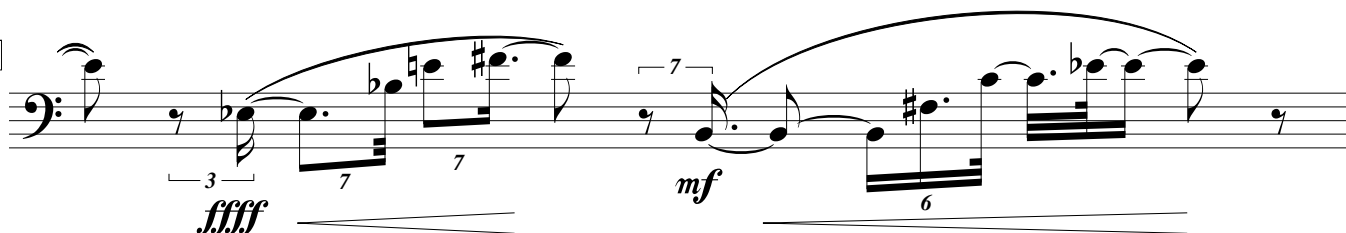
17:52.2

Vc.



17:55.5

Vc.



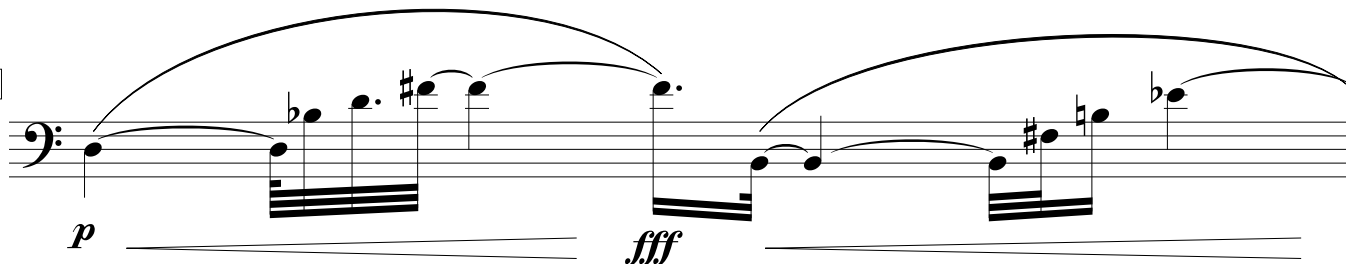
17:58.8

Vc.

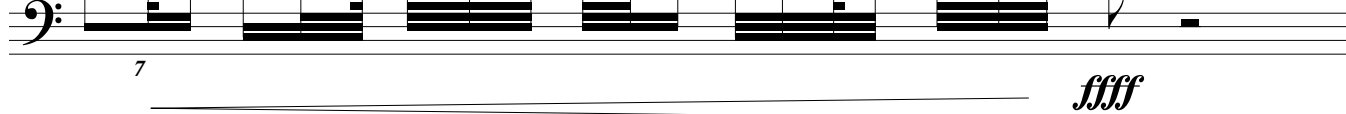


18:02.1

Vc.



18:05.4

Vc. 

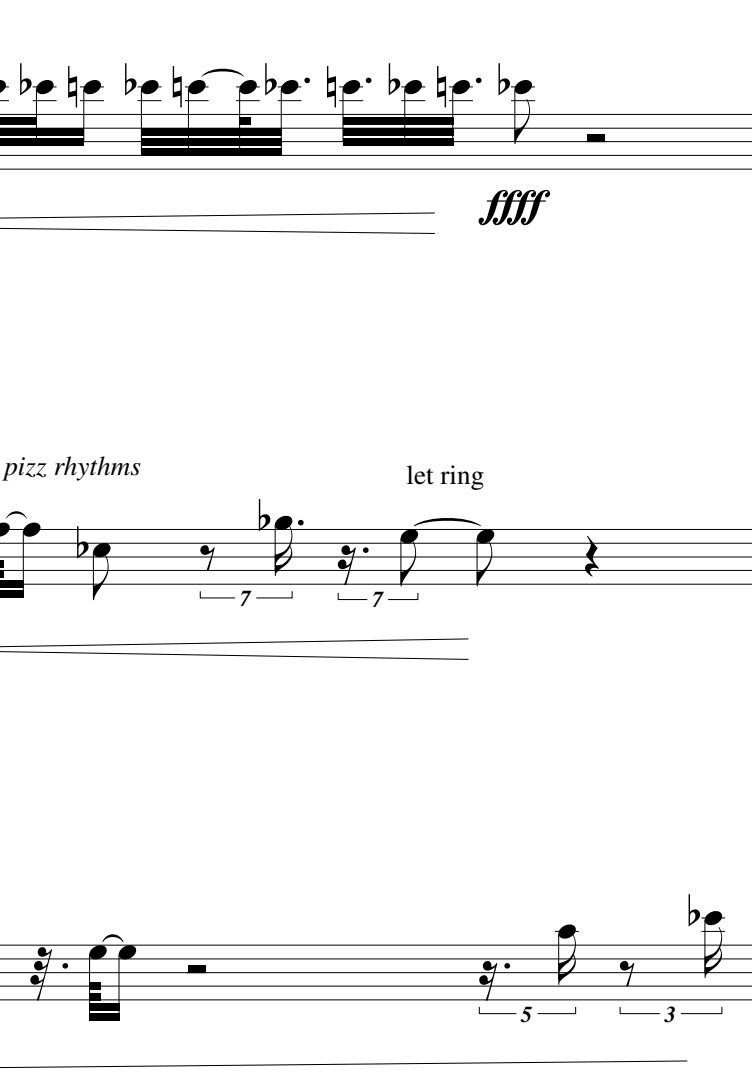
pizz.

pluck strings down at bottom of fingerboard
use any and all finger combinations to effect all pizz rhythms

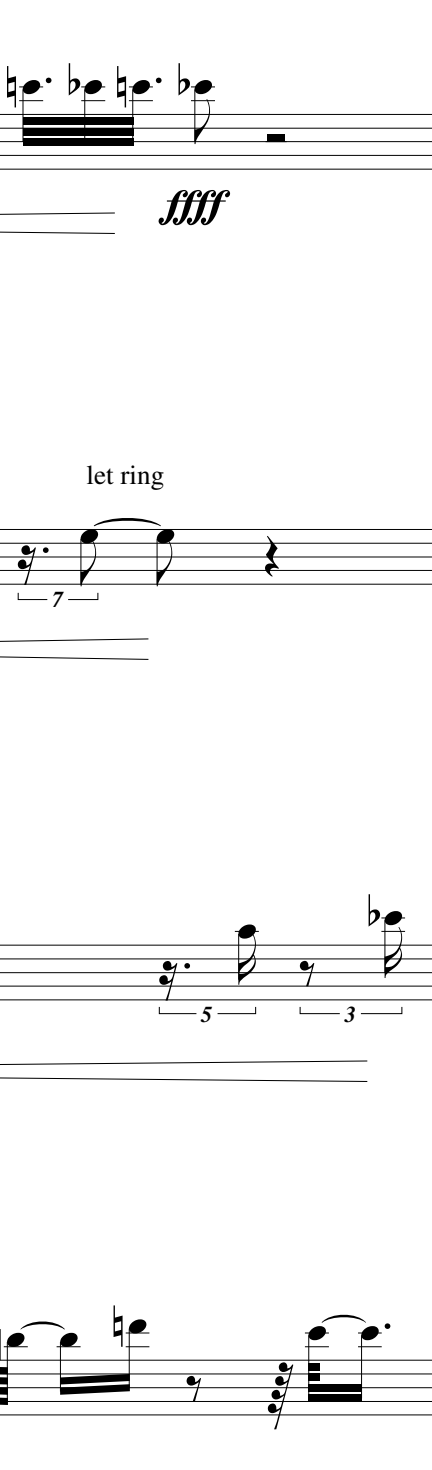
18:08.7

Vc. 

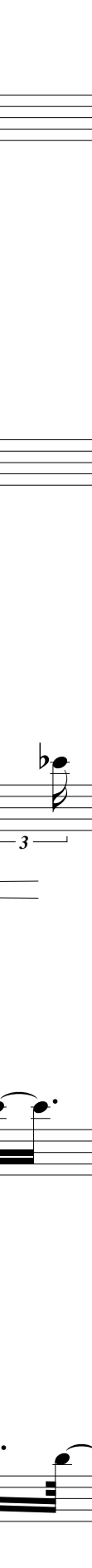
18:11.10

Vc. 

18:15.3

Vc. 

18:18.6

Vc. 

18:21.9

Vc.

f *ff*

18:25.2

Vc.

ff

18:28.5

Vc.

p

18:31.8

Vc.

mp

18:35.1

Vc.

mf *f*

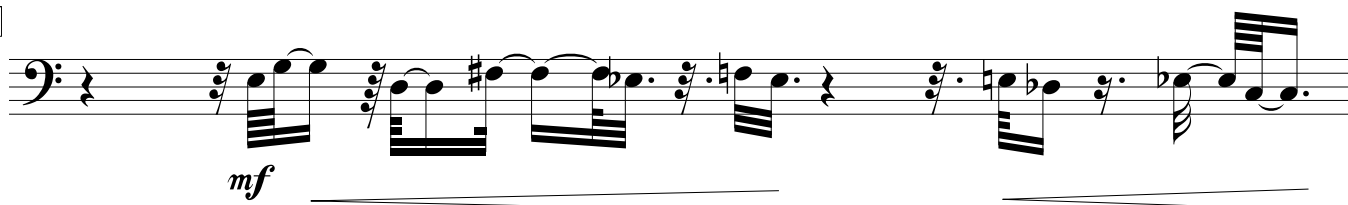
18:38.4

Vc.



18:41.7

Vc.



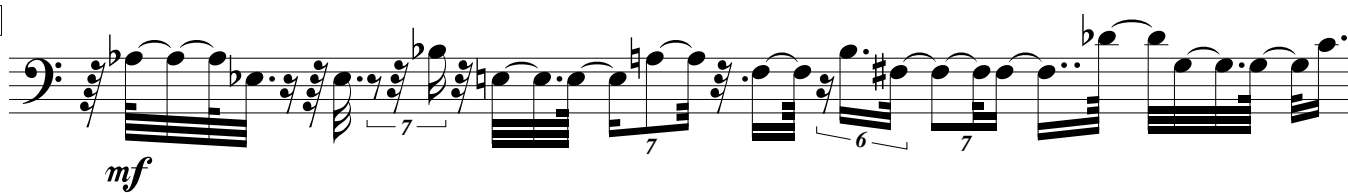
18:44.10

Vc.



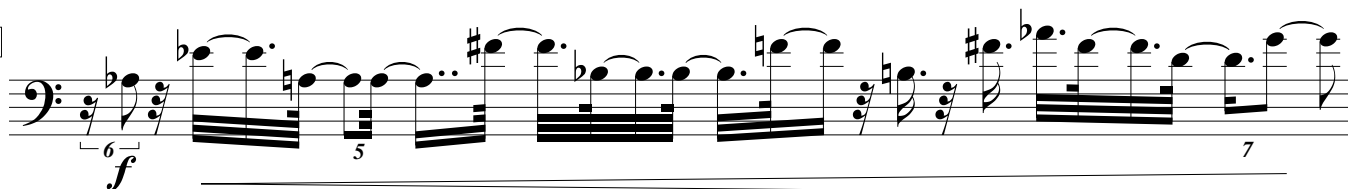
18:48.3

Vc.



18:51.6

Vc.



18:54.9

Vc.

ff ffff

7 7

18:58.2

Vc.

f *ffff*

19:01.5

Vc.

ff 6 *fff* 7

19:04.8

Vc.

f

mf 3 6 7

[illegible]

19:11.4

Vc.

mp

19:14.7

Vc.

mf

19:17.10

Vc.

mp

19:21.3

Vc.

mp

19:24.6

Vc.

fff

19:27.9

a la Chitarra *Rasgueado*

Vc.

fff

7

19:31.2

Rasgueado 2 finger tremolo pizz.

Vc.

fff

7

19:34.5

Rasgueado

Vc.

fff

6

19:37.8

Rasgueado

Vc.

ff

6

19:41.1

Vc.

fff

6

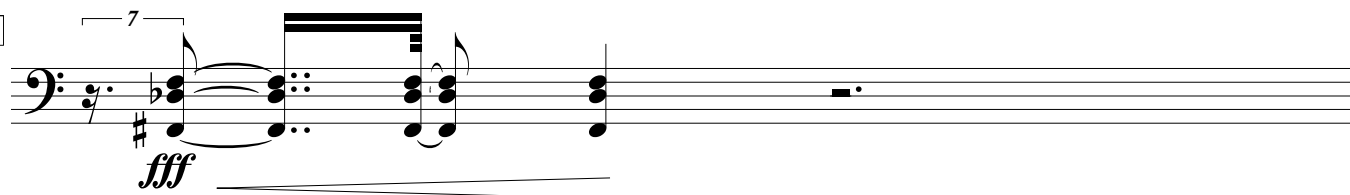
19:44.4

Vc.



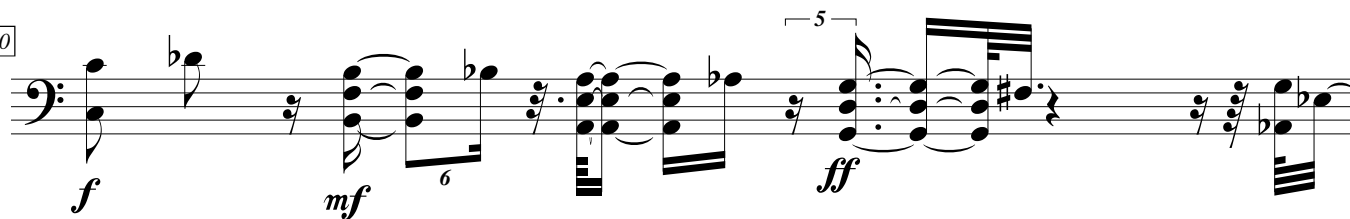
19:47.7

Vc.



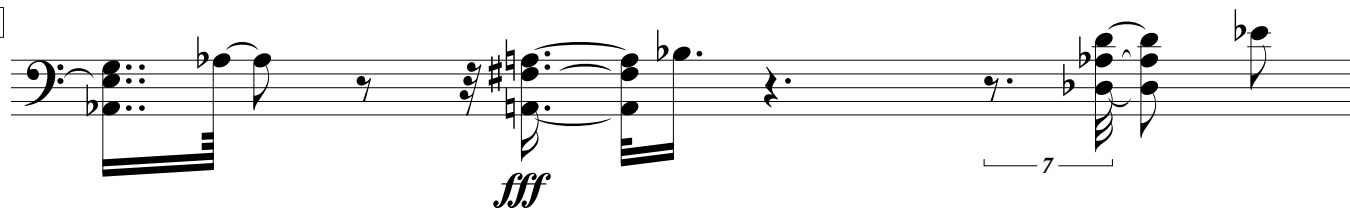
19:50.10

Vc.



19:54.3

Vc.



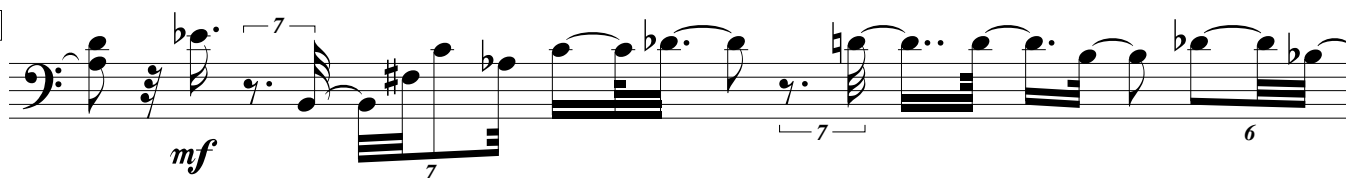
19:57.6

Vc.



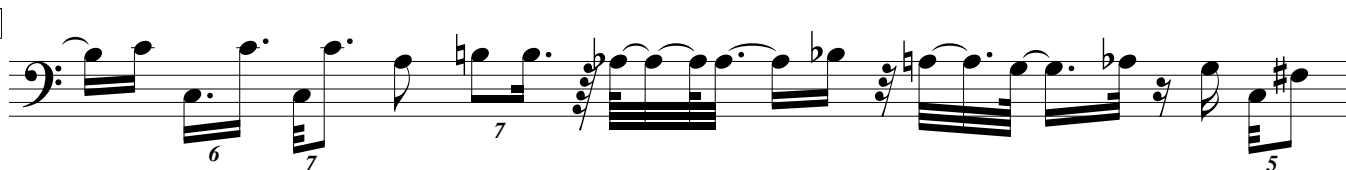
20:00.9

Vc.



20:04.2

Vc.



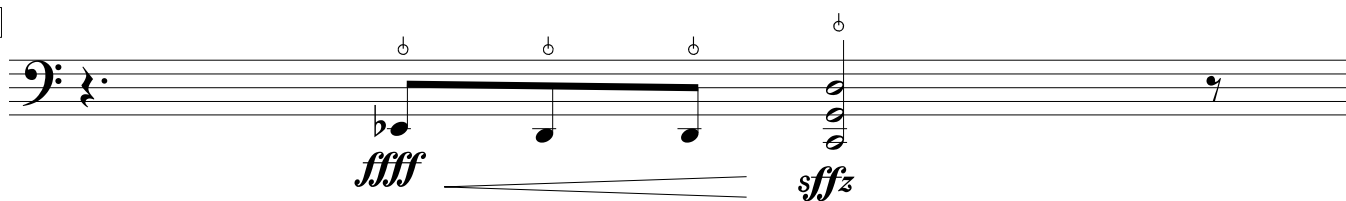
20:07.5

Vc.

*slap the shit out of fingerboard*

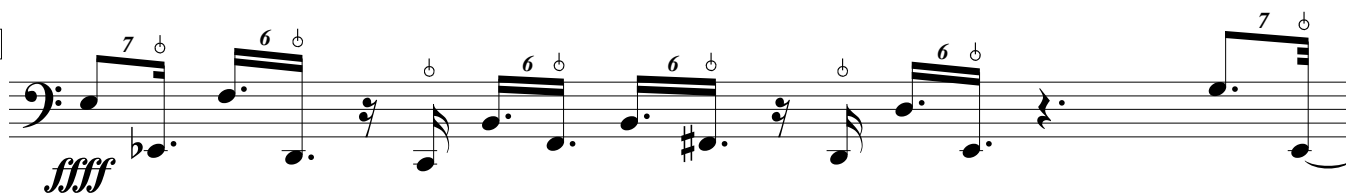
20:10.8

Vc.



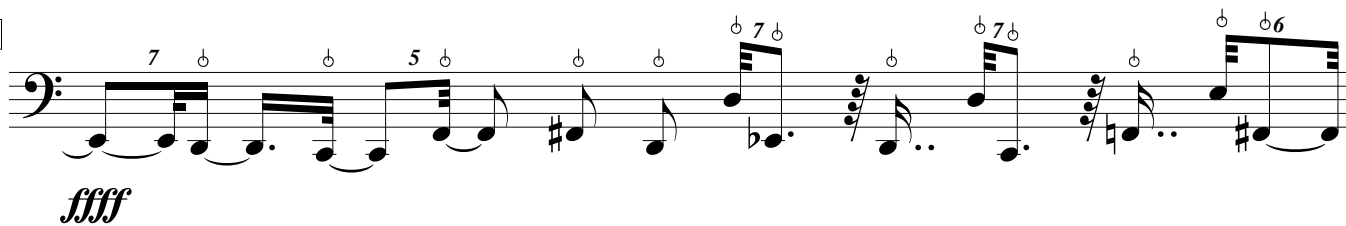
20:14.1

Vc.



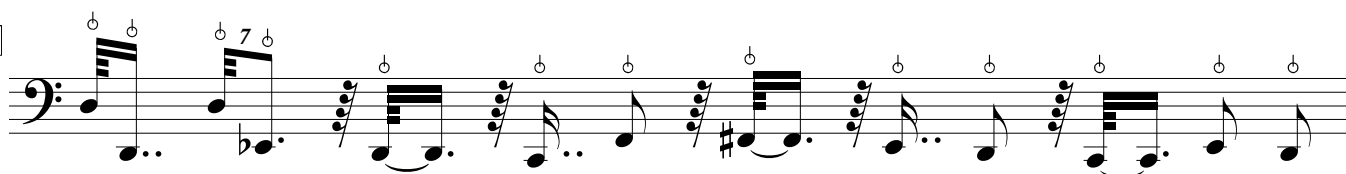
20:17.4

Vc.



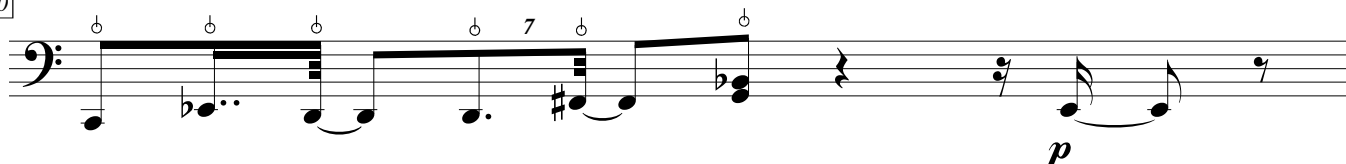
20:20.7

Vc.



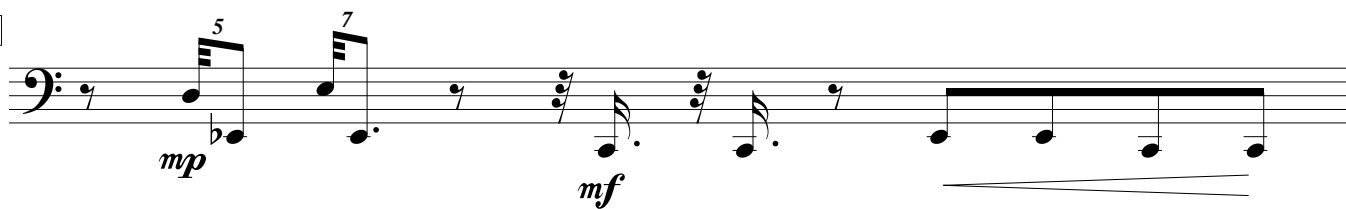
20:23.10

Vc.



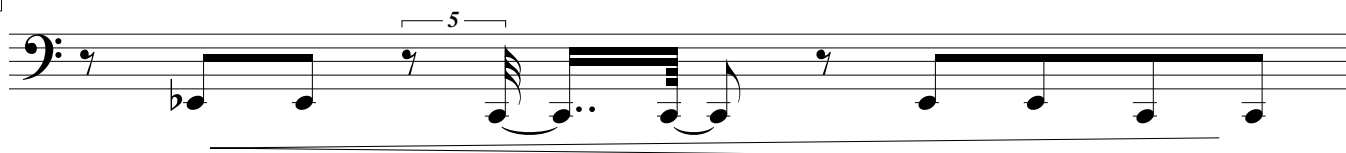
20:27.3

Vc.



20:30.6

Vc.



20:33.9

Vc.

mf *fff* *ffff*

20:37.2

Vc.

ff *fff*

20:40.5

Vc.

f *ff*

20:43.8

Vc.

sfz *fz*

20:47.1

Vc.

f

20:50.4



20:53.7



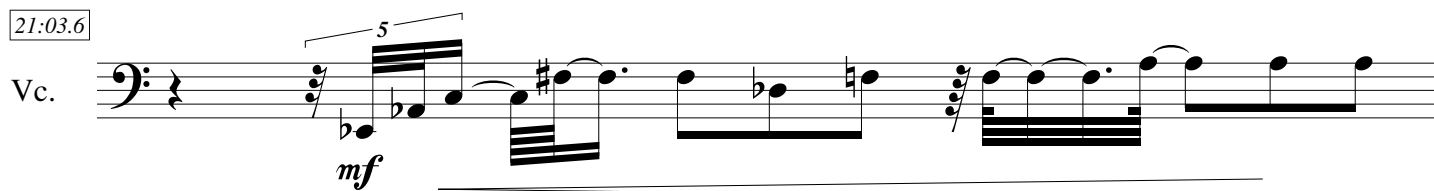
20:56.10



21:00.3



21:03.6



21:06.9

Vc.

mf *f* 6

21:10.2

Vc.

f *ff*

21:13.5

Vc.

ff 5 5

21:16.8

Vc.

fff

21:20.1

Vc.

fff

con brio

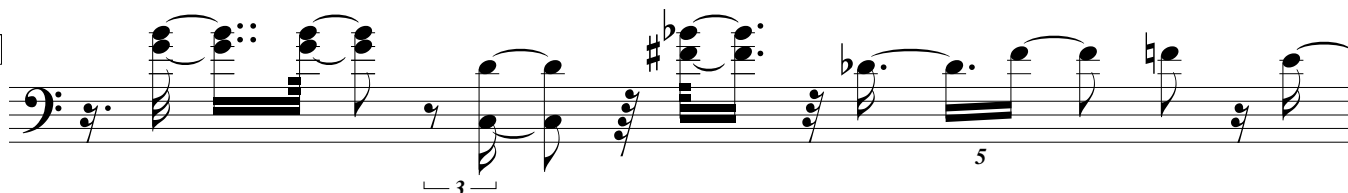
21:23.4

Vc.

*sempre fortissimo*

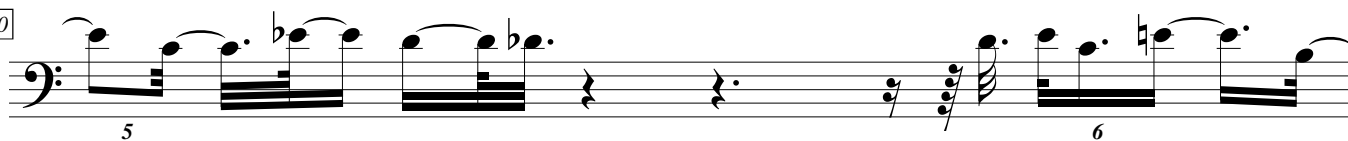
21:26.7

Vc.



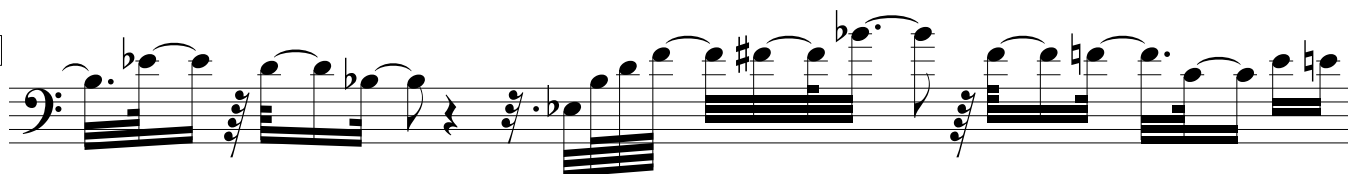
21:29.10

Vc.



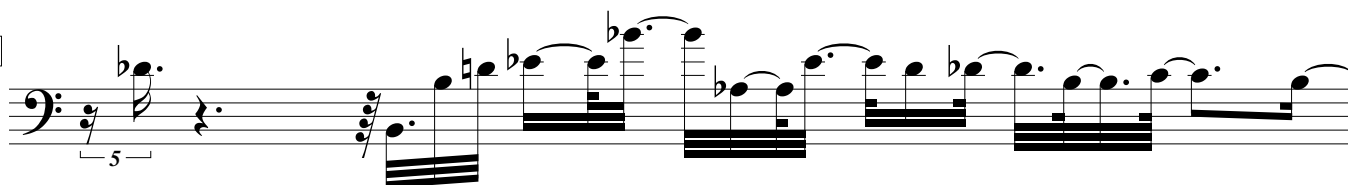
21:33.3

Vc.



21:36.6

Vc.



21:39.9

Vc.



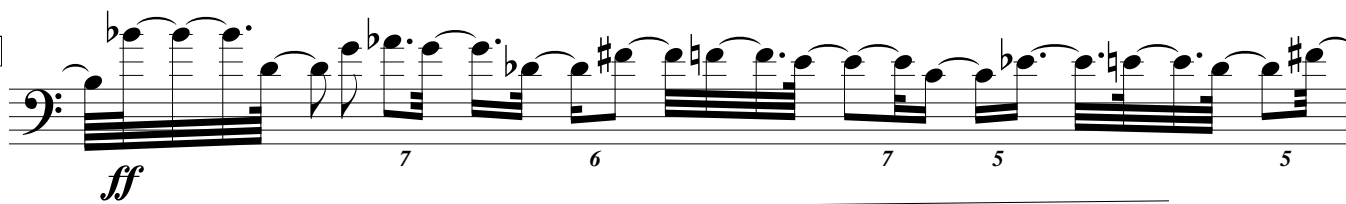
21:43.2

Vc.



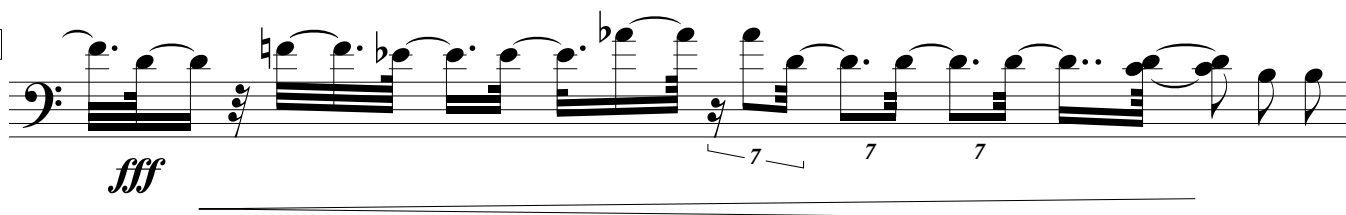
21:46.5

Vc.



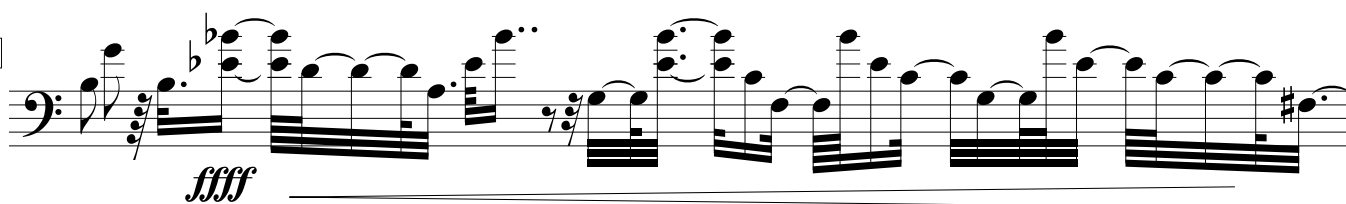
21:49.8

Vc.



21:53.1

Vc.



21:56.4

Vc.

f

Adagio

$\text{♩} = 71$

arco

21:59.7

Vc.
10tet

mf

22:03.0

Vc.

f

ff

22:06.4

Vc.

f

22:09.8

Vc.

ff

22:13.2

Vc.

f

22:16.6

Vc.

ff

22:19.9

Vc.

fz *fff*

22:23.3

Vc.

fz *fz*

22:26.7

Vc.

ff *ff*

22:30.1

Vc.

ff

22:33.5

Vc.

ff *mf*

22:36.8

Vc.

ff *mf*

22:40.2

Vc.

ff *mf*

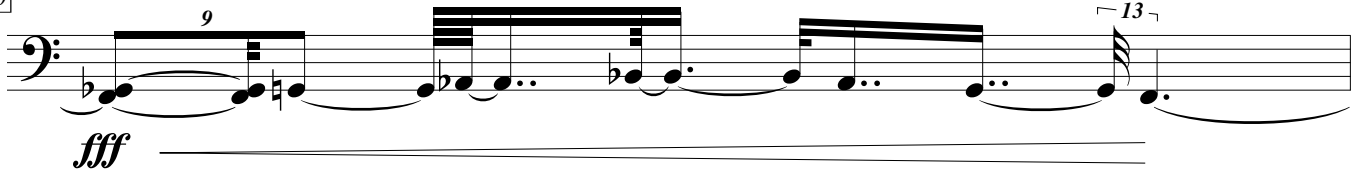
22:43.6

Vc.

f *ff*

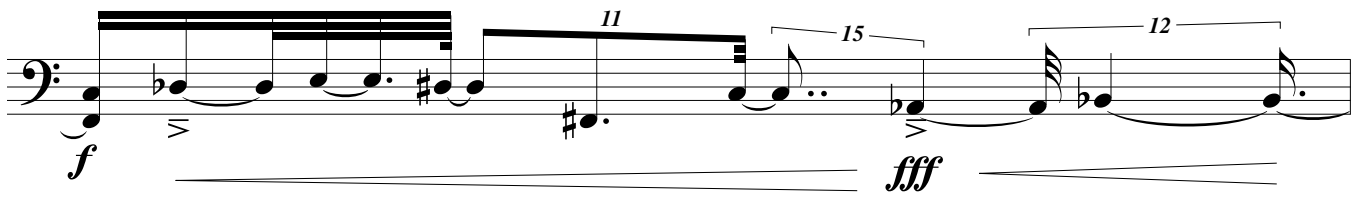
22:46.10

Vc.



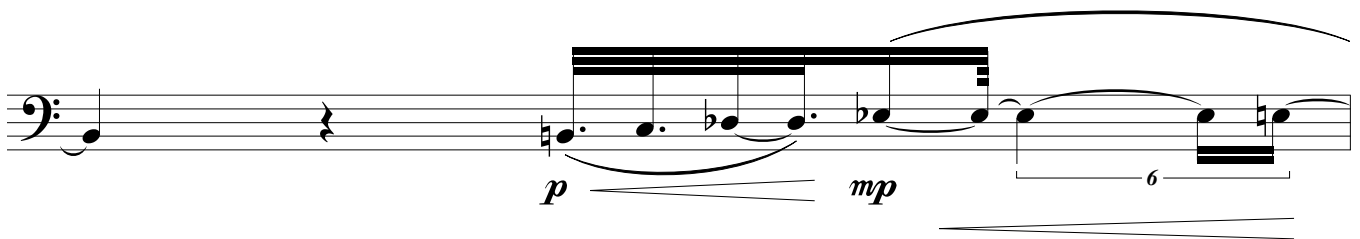
22:50.4

Vc.



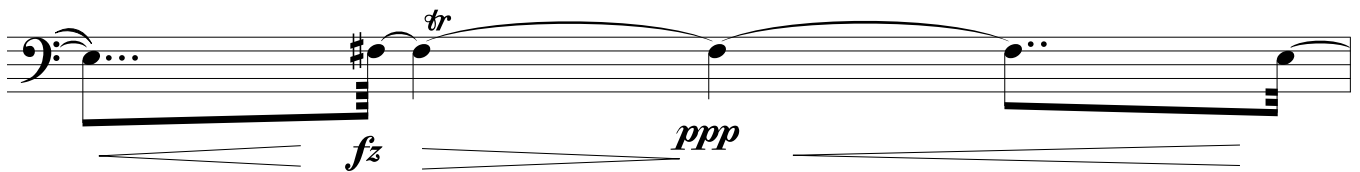
22:53.7

Vc.



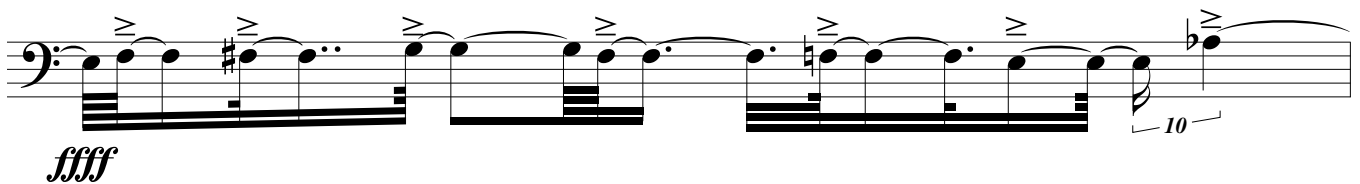
22:57.1

Vc.



23:00.5

Vc.



23:03.9

Vc.

fff *||* *||* 10

23:07.3

Vc.

fff *al niente*

23:10.6

Vc.

mp *||* 14

23:14.0

Vc.

f 15 14

23:17.4

Vc.

fff 10 14 *fff*

23:20.8

Vc.

ffff *mp* *fff*

23:24.2

Vc.

p *f* *ff*

23:27.5

Vc.

fff

23:30.9

Vc.

fff

23:34.3

Vc.

mf *f*

23:54.6

Vc.

f *ff*

23:57.10

Vc.

ff *ff*

24:01.3

Vc.

fff

24:04.7

Vc.

fff

24:08.1

Vc.

fff

24:11.5

Vc. *f*

14

24:14.9

Vc. *ff*

15 15

24:18.2

Vc. *mf* *fff*

15

24:21.6

Vc. *mp* *p*

7

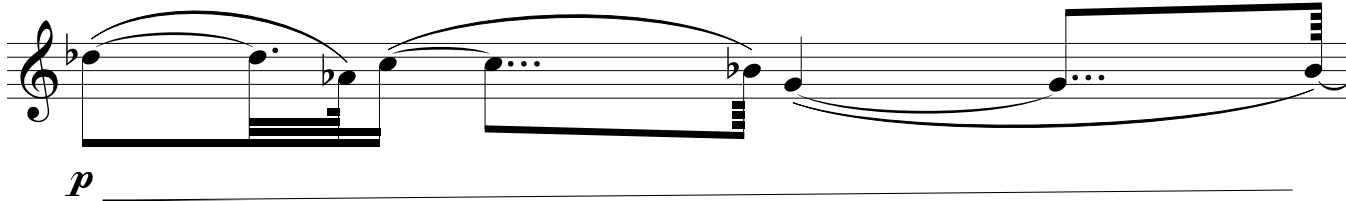
24:25.0

Vc. *pp* *fff*

15

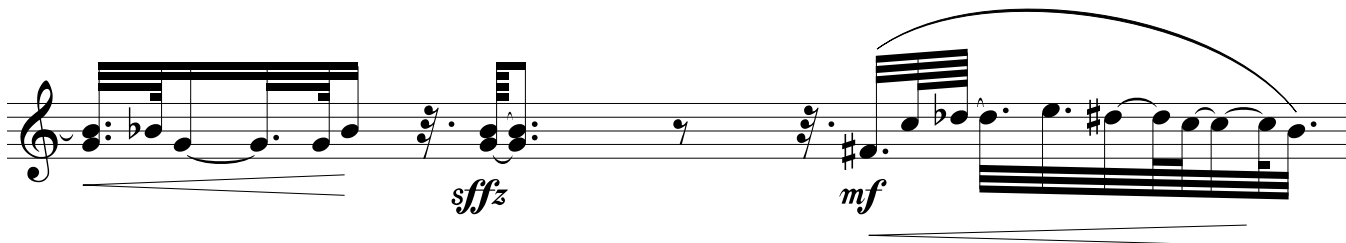
24:28.4

Vc.



24:31.8

Vc.



24:35.1

Vc.



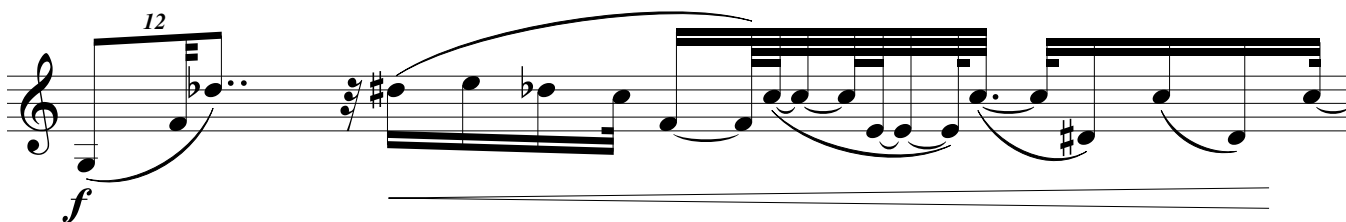
24:38.5

Vc.



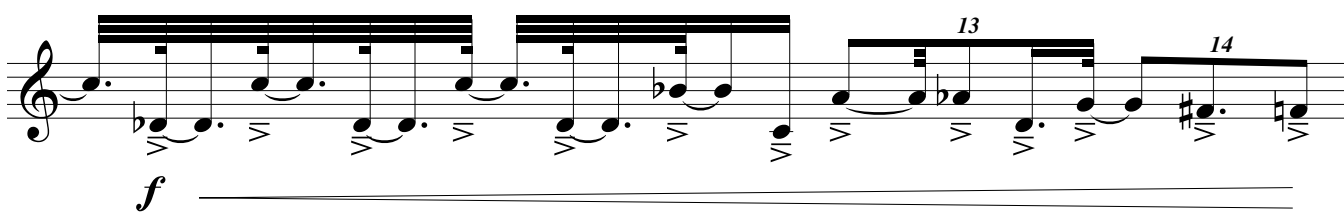
24:41.9

Vc.



24:45.3

Vc.



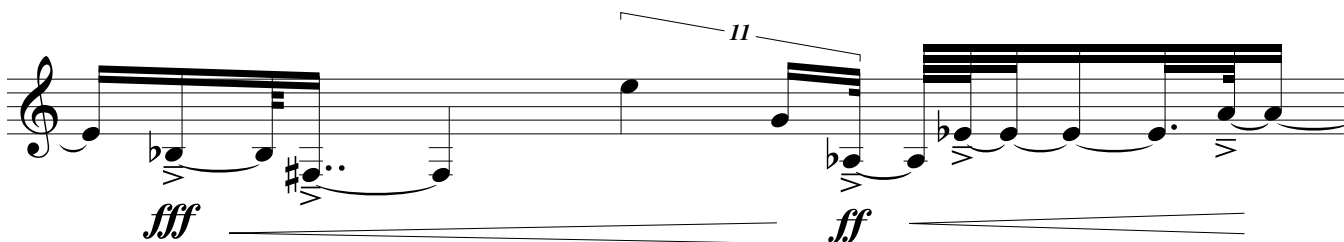
24:48.7

Vc.



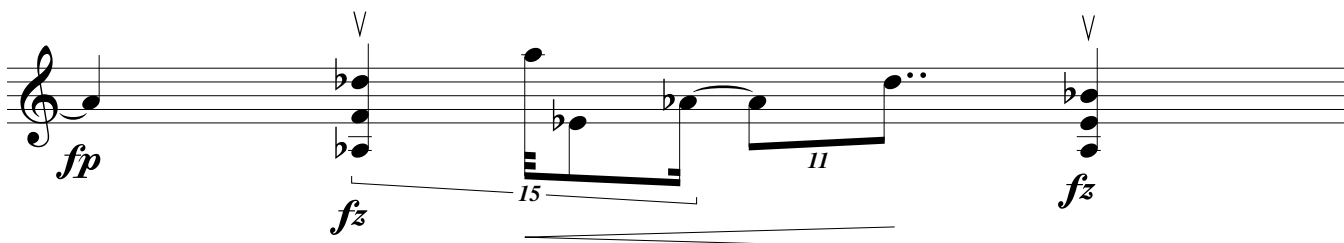
24:52.0

Vc.



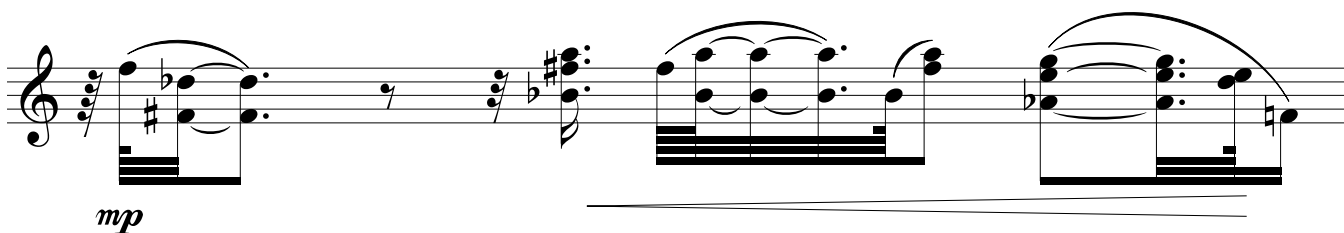
24:55.4

Vc.



24:58.8

Vc.



25:02.2

Vc.

ffff

25:05.6

Vc.

mp *fz*

25:08.9

Vc.

mp *mf*

25:12.3

Vc.

f *ff*

25:15.7

Vc.

f

25:19.1

Vc.

mp

25:22.5

Vc.

mf *f*

25:25.9

Vc.

ff *f*

25:29.2

Vc.

sffz *mf* *f*

12 11

25:32.6

Vc.

mp *ffff*

25:35.10

Vc.

pp *p* 13

25:39.4

Vc.

15 12 *pp* *p*

25:42.8

Vc.

mp

25:46.1

Vc.

5 *mf*

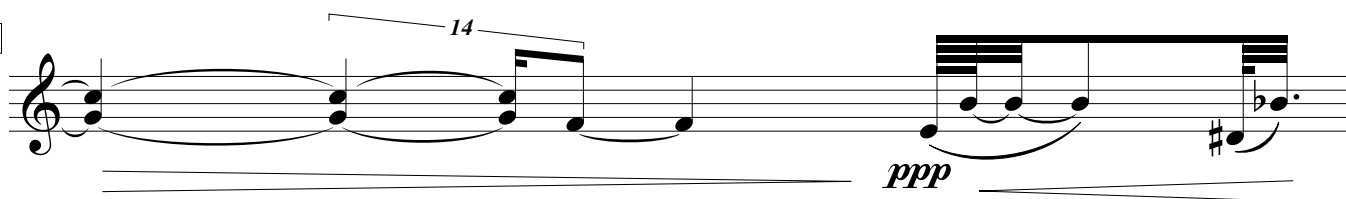
25:49.5

Vc.

11 15 *mp* *p*

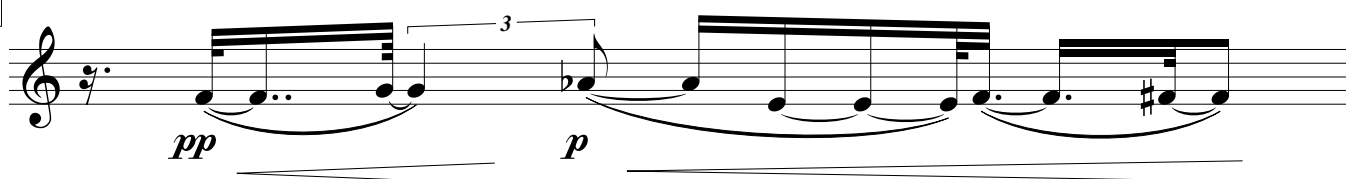
25:52.9

Vc.



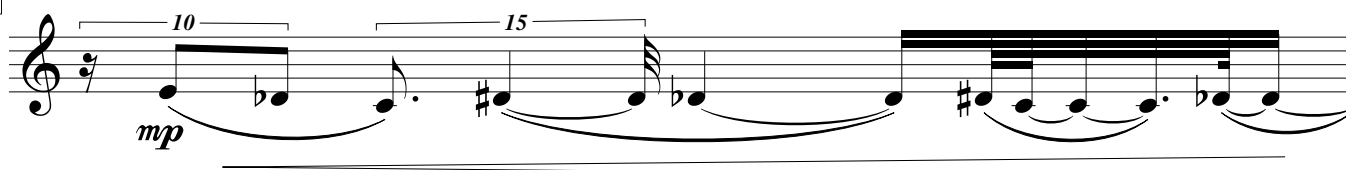
25:56.3

Vc.



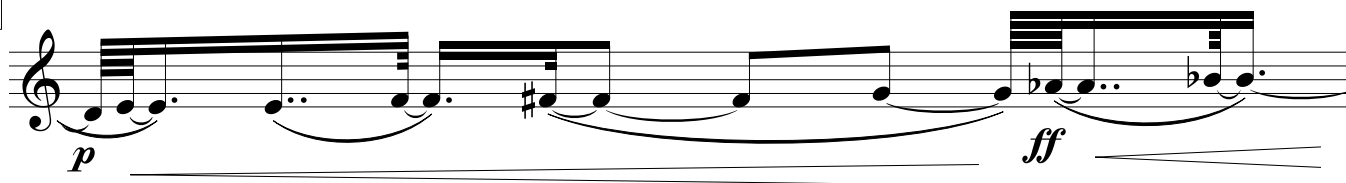
25:59.7

Vc.



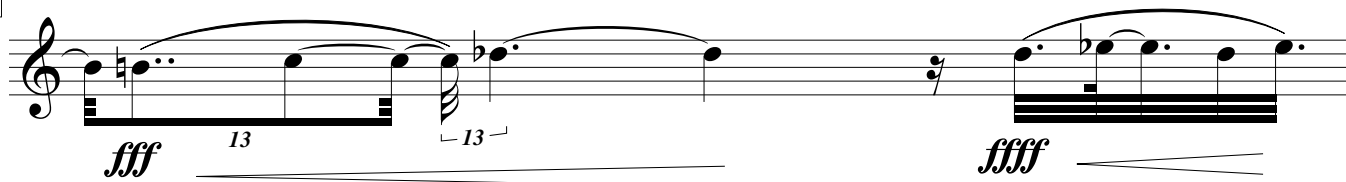
26:03.0

Vc.



26:06.4

Vc.



26:09.8

Vc.

p *mf*

26:13.2

Vc.

mp

26:16.6

Vc.

f

26:19.9

Vc.

mf *ff*

26:23.3

Vc.

f *fff*

26:26.7

Vc.

mp *fff*

15

26:30.1

Vc.

mf

6

26:33.5

Vc.

f

14

26:36.8

Vc.

ff

9

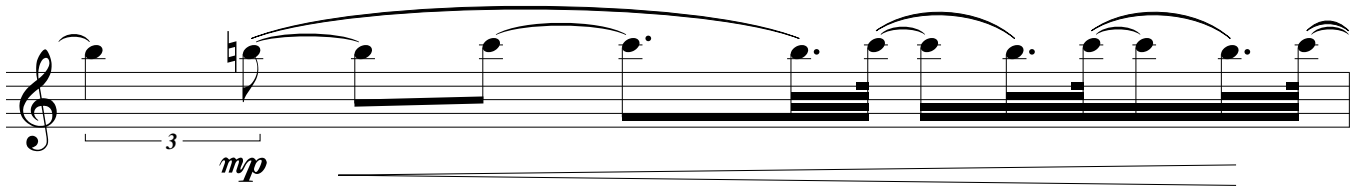
26:40.2

Vc.

fff

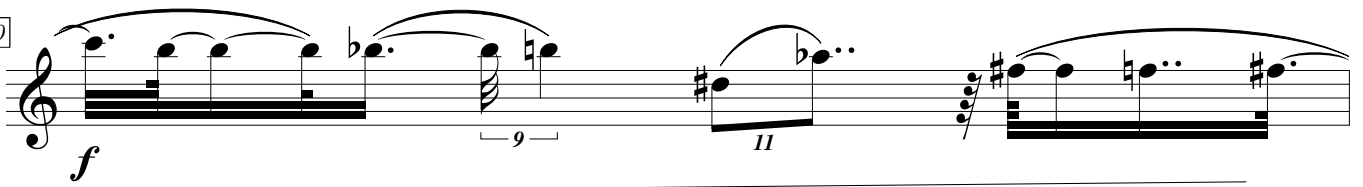
26:43.6

Vc.



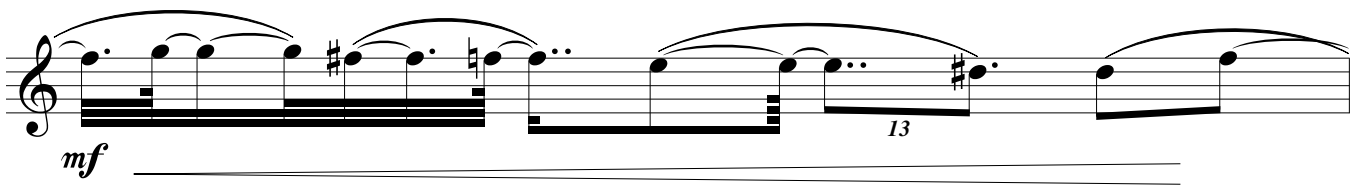
26:46.10

Vc.



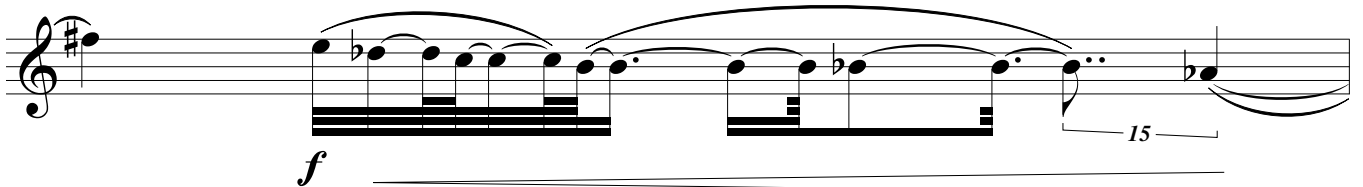
26:50.4

Vc.



26:53.7

Vc.



26:57.1

Vc.



27:00.5

Vc.



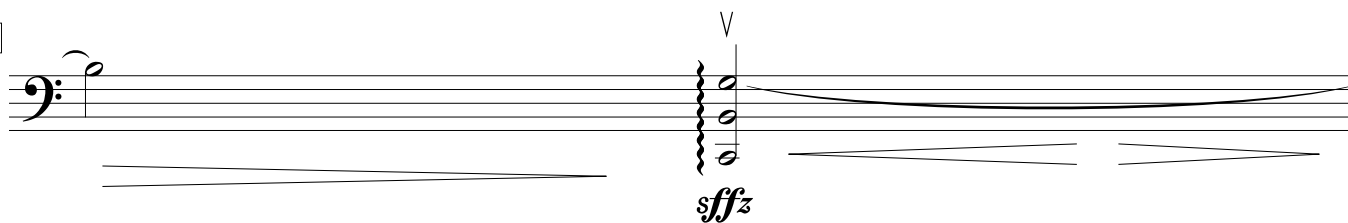
27:03.9

Vc.



27:07.3

Vc.



27:10.6

Vc.

